

COMICS BUYER'S GUIDE

#1358

November 26, 1999
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*And,
for the
GROWN-UPS...*

- ▶ **Peter David Deflates Pumped-up Heroes**
- ▶ **Tony Isabella Reads Marvel's Golden Age**
- ▶ **Marvel Adds Division, President**
- ▶ **Web Firms Add Execs**

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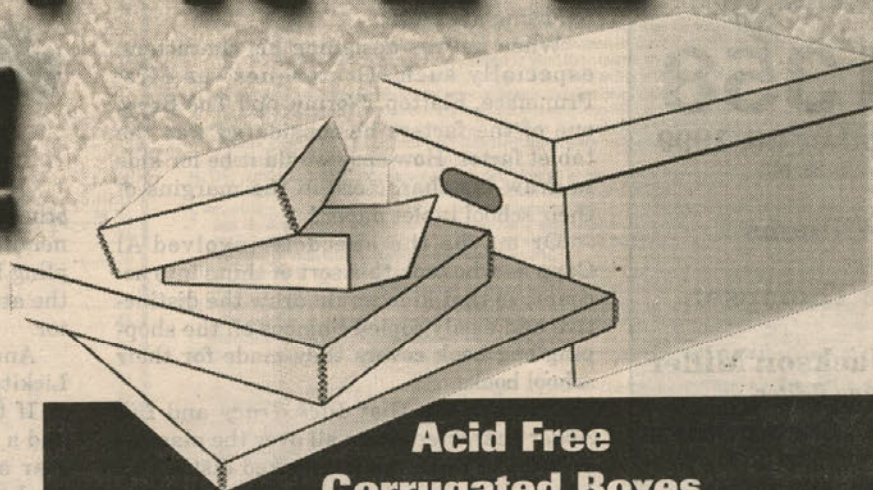
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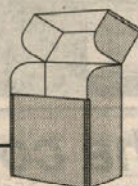
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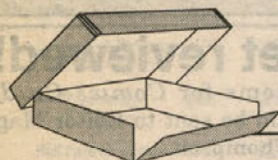
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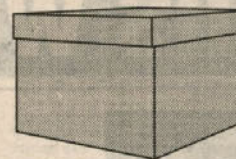
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11-15	11.00	12.75	13.50	15.75	22.00	37.75
16-20	12.75	15.00	16.00	19.50	25.50	48.75
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#1358

November 26, 1999
(Vol. 29, #48)

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What's the connection between Pokémon, Dick Tracy, and Lil Abner?

At some point, I read an account of Dick Tracy creator Chester Gould which included something along the lines of the following anecdote:

When he was designing his characters, especially such "Grotesques" as Mrs. Pruneface, Flattop, Wormy, and The Brow, one of the factors he considered was the tablet factor. How easy would it be for kids to draw his characters in the margins of their school tablet paper?

Or maybe the anecdote involved Al Capp — who took this sort of thing into account, so that kids would draw the distinctive and easily copied Shmoos on the shopping-bag book covers they made for their school books.

The point is that *Dick Tracy* and *Lil Abner* characters were all over the place — because their characters looked distinctive but not too complicated for an Eagle #2 pencil clutched in a small hand poised over Sunflower tablet paper.

And Pokémon? Well, look at the characters!

Pretty soon, not only does the kid get good at drawing the *existing* characters, he or she can go on to design new characters — and that can be really fun! A Magnemite is a ball with one eye, three screws, and a couple of magnets. Stick an-



Editorial
by
**Maggie
Thompson**

other eye and a pair of glasses on a Magnemite and replace its screws with grappling hooks. It's a new character for which the attributes can be up to the young creator.

And there are the names. Jigglypuff. Lickitung. Tentacruel. Haunter.

If there's a Machop and a Machoke and a Machop and a Magikarp and a Magmar and a Magnetron and a Magnemite (and there are): Well, how's about I name my bivisioned Magnemite a Maggiemom and change its attributes (electrical power that paralyzes, confuses, and shocks) to the power to acquire and store and refer to stacks and stacks of informational material? Its strengths have something to do with finding facts about any combat situation (and its ability to ward off blows by surrounding itself with its insulation of reading material) and its weaknesses are

connected to inabilities to carry the heavy weights of its reference materials with it.

I don't know how many Shmoos or Tracy villains or Comets or Garfields or Bill the Cats decorated *your* English notebook. I've seen recent work by some of today's high-school kids, with lots of Spawn-related images. But I can imagine the tablets of today's *younger* kids — and I bet there's a Lapras or a Muk or a Clefairy on there somewhere.

How does this translate into the comics field?

Of course, there's Viz' wildly successful line of *Pokémon* comics. But consider part of why it's successful: identifiable characters the audience can get involved with in *many* ways. Bongo and DC certainly have a number you can probably think of without any hints from me.

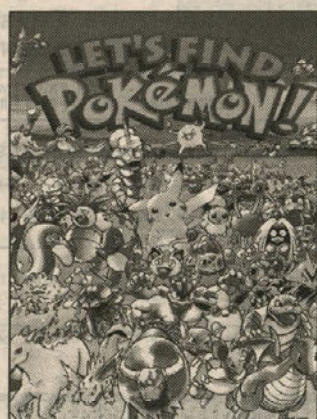
And Archie Comics has Sonic — but many of these are characters designed for entertainment in other media. Archie and his pals and gals were designed first for *comics* — and many of us spent time embellishing our notebooks with the kids from Riverdale.

What other comics characters could be created that would have the potential to promote *themselves* — simply by their cool design?

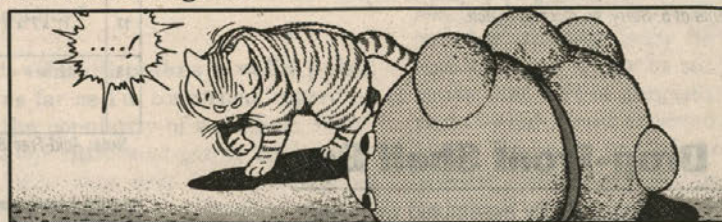
This week in

COMICS
BUYER'S
GUIDE

On the cover



Our cover illustration is taken from Viz' *Let's Find Pokémon* book. Why is *Pokémon* so popular and why should comics fans care? Find out on **Page 38**. Also, what does Dark Horse have planned for manga projects next year? Here's a hint: It'll be a Blast! Joyce Greenholdt provides details on **Page 28**.



News includes: Comics & Comix adds executives and looks to expand, NPO names new CEO, Marvel creates new divisions and announces third quarter results, Avengers revamp their line-up, Oni has two new mini-series in the new year, Marvel looks at its "Lost Years," and Gary Dolgoff acquires a late '60s collection**6 and elsewhere**

But I Digress by Peter David **58**

Peter continues to get pumped about over-muscled heroes.

Point of View by Mark Evanier **42**

Mark recycles a column about guest stars.

Tony's Tips by Tony Isabella **24**

After examining DC's Golden Age last week, Tony takes on Marvel's.

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Nodell schedule update

Following his announcement last week of his upcoming attendance at Mid-Ohio-Con, Golden Age Green Lantern creator Martin Nodell has announced that he and his wife Carrie will attend the first National Comic Book convention, Nov. 12-14 at the Metropolitan Pavilion in New York City.

Get reviewed!

Items for *Comics Guide* should be sent to Editor Maggie Thompson.

Items for *Faraway Looks* should be sent to Managing Editor John Jackson Miller.

For the *Anime/Manga Shelf*, send items to Associate Editor Joyce Greenholdt.

To participate in *Comics in Your Future*, contact Projects Editor Brent Frankenhoff for an invitation.

Trade paperbacks for the *Comics Bookshelf* can be sent to Mike Keeney, Comic Corner, 2806-A S. Memorial Pkwy., Huntsville, AL 35801.

Please note: Due to the volume of material received, no review can be guaranteed.

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Comics & Comix adds execs, looks to expand

By John Jackson Miller
CBG Managing Editor

After several years of market consolidation, retailers who expand tend to get particular attention. Comics & Comix CEO Ross Rojek has already attracted a lot of it this year for his investments in both online and traditional storefront comics retailing — and now, two high-profile appointments may signal the California retailer's growth plans are shifting into full gear.

Bob Matson, former director of sales at Image Comics, started Nov. 1 as chief operating officer of Comics & Comix. Rojek also appointed Heidi Cotler, former vice president for Tower Books, to the board of directors. Cotler will do management consulting for the Sacramento-based company, Rojek said.

The appointments follow Rojek's launch of TheComicStore.com, an online retail operation, and reports that he is in negotiation to purchase the retail store chain of East Coast-based AnotherUniverse.com.

Rojek, who began with one store (Beyond the Pale) in 1991 and purchased the Comics & Comix chain in 1997, said the time may be ripe for expansion. "I think that more and more of our industry is ending up in the mainstream," he said, "and that we have an opportunity to bring more people into comics entertainment stores as a result of this."

The hires. Matson joins Comics & Comix with several years of comics retailing experience — including experience as a consultant for Rojek during his original purchase of the Comics & Comix chain.

In his new position, Matson is in charge of all the retail locations and their personnel. "Purchasing, finance, operations, administration, etc., for the retail locations," Matson said, "pretty much the whole ball of wax." Matson said his responsibilities do not extend to Rojek's other operating units, TheComicStore.com and BTP Distribution. Longtime Comics & Comix Manager Mike McCulloch continues to oversee the administrative staff and assist Rojek in new business development, Matson said.

After leaving his Image post (which Executive Director Jim Valentino told CBG would be filled in the weeks to come), Matson joined Rojek's firm in part because of a



"We want measured growth in underserved geographical areas. We want a dynamic blend of store acquisition and new store openings."

— Ross Rojek, Comics & Comix CEO

number of things he saw Rojek doing, he said.

"Everybody talks about 'vision' — and the importance of looking 'outside the box' for creative solutions to business situations," Matson said. "Ross Rojek's vision can be so wide-ranging that sometimes it's difficult to find the 'box.' In the dynamic, Internet business environment of the millennium, having a CEO with that kind of intellectual capital is a huge advantage because nontraditional business situations frequently require nontraditional business solutions."

"Second, he's got a real commitment to growth. This was very common in the direct market in the late '80s and early '90s, but experience has shown most direct-market retailers they needed to pull in their horns and function in 'survival mode.' Ross is familiar with the dismal results generated by most previous attempts at growth in the direct market but he refuses to let the past failures of others dim his enthusiasm for his company's future."

"Third, he has a solid understanding of the elements that can drive that growth — and is willing to make the necessary investments to develop those capabilities in Comics & Comix."

As for Heidi Cotler, Rojek said she brings to the Comics & Comix board of directors a number of attributes unavailable in the comics industry. "She has 32 years of entertainment retail experience and helped Tower grow from two stores to its current 232 stores in 18 countries. She is experienced in chain growth and management from a senior executive status."

"Heidi brings a great deal of knowledge of both the book and record industries and experiences on what types of retailer-publisher partnerships are possible and useful. Heidi will be working with Bob Matson and me on corporate infrastructure and chain management."

Rojek said he got to know Cotler as one

of the executives he was reporting to at Tower during his year as a consultant to the mass-market retailer. "For a year I operated as a consultant to Heidi and to Paul Harrington (my web editor) in order to help Tower get into comics and games." After that year, Rojek opened BTP Distribution to sell to a number of companies including Tower, as well as perform fulfillment for several online retailers of comics and games.

"She and I will also be exploring new opportunities for direct-market products in mainstream outlets, much as we did with Tower Books and Records," he said.



TheComicStore.com. The focus of much of Rojek's attention has been on TheComicStore.com, one of the two major Internet comics-retailing startups this year. (He clashed publicly with Diamond Comic Distributors over its fulfillment deal with the other major startup, NextPlanetOver.com, in the pages of *Comics Retailer* earlier this year.) Rojek said differentiating his online service from the rest has been a major mission.

"TheComicStore.com is the only online retailer that provides daily content changes," Rojek said. "We have a full-time editor who brings regular reviews, interviews, feature articles, and a daily comic strip to the site. There is always something to read. We view this almost as a magazine, one that appeals to a variety of comics and non-comics readers. We've reviewed several bands (Primus and Monster Magnet) on their interest in comics and pop culture. On the retail side of the site, we are also expanding our database regularly and have our inventory on-hand (or in one of the local stores) for quick shipping."

The stores. While not commenting on

the AnotherUniverse reports, Rojek leaves little doubt that his chain will remain at seven stores for very long.

"We want measured growth in underserved geographical areas," he said. "We're looking for a dynamic blend of store acquisition and new store openings."

With the track record for interstate retail operations less than stellar, the thought of a bicoastal retail chain may seem to some even more challenging. But Rojek said he feels that technological advances may be changing the odds.

"There are a number of significant developments in the last few years that will allow for the creation of a national chain," he said. "Streamlined supply chains, intra/internet communications, effective point-of-sale systems, and improved data warehousing capabilities are some. A more balanced and consistent product mix can be made available."

Matson provided what he called a partial list of necessary or sufficient conditions for the growth of a profitable national direct-market retailing chain:

"At the store level: great managers; great salespeople; sales and management training to develop them; a customer-driven attitude for the entire company; a data-based marketing strategy; a dynamic product mix; and a strong point-of-sale system that interfaces with the purchasing and administrative infrastructure."

"At the company level, you need: professional management; a profit-driven business model; a willingness to embrace contemporary retail technology; a commitment to personnel development; a focus on a single, dominant customer value discipline; sources of sufficient capital to fund expansion; and development of exceptionally strong vendor relationships. In our industry, that means acknowledging the key role that Diamond plays in the success of any direct-market retailer."

Improving vendor relationships has clearly been a goal for Rojek, who gained fame among retailers after his unsuccessful 1995 lawsuit against Marvel over its move to self-distribute through Heroes World. Of that episode, Rojek now joked, "It was a youthful indiscretion that will keep me from running for president one day."

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NPO names new CEO



Gripp

Internet retailer NextPlanetOver.com has promoted Chairman of the Board Milton Gripp to the position of chief executive officer of the company. Following the changes, Gripp will maintain his chairmanship of the board, NPO co-founder David Reid will remain in his position as chief operating officer, and co-founder David Scott will focus on business development and corporate strategy.

Gripp was co-founder and president of Capital City Distribution from 1984 until its sale to Diamond Comic Distributors in 1996. Since that time, Gripp has worked as a consultant in the comic-book, publishing, and licensed products industries.

"I am excited about increasing my involvement with NextPlanetOver.com," Gripp said. "One of my first priorities is to act on the company's strategy to include brick-and-mortar retailers. We want to make it possible for retailers to use NPO's site-traffic and web expertise to expand their sales."

Scott said, "We have been urging Milton to join us full-time since his first involvement with the company. Milton's long history of working with comic-book industry retailers will give us the inside track in bringing them into the realm of e-commerce."

Marvel announces strong third-quarter results

Strong sales in both its Licensing and Publishing divisions led to a significantly improved third quarter for Marvel Enterprises Inc. over the same period a year ago. The company's net sales increased to \$89.9 million, compared to \$65 million in net sales in third-quarter 1998.

The report of Marvel's third-quarter results noted that an increase in sales of Marvel Enterprises' Toy Biz division (of approximately \$7.8 million from 1998 to 1999) also contributed to the improved third-quarter results.

Marvel's gross profit increased from \$26.3 million in third-quarter 1998 to

\$47.5 million in this year's third quarter. Selling, general, and administrative expenses increased nearly \$1 million, from \$32.2 million during this period last year to \$33 million this year.

For the first nine months of 1999, net sales increased to \$226.7 million compared to \$156.4 million over the same period last year. Marvel credited the significant increase to the inclusion of \$28.7 million in sales from its Licensing division and \$32 million in sales from the Publishing division.

Despite the improved results, Marvel's stock value still reflected a loss per share of 25¢.

Marvel creates new divisions

Rick Ungar named president of publishing division

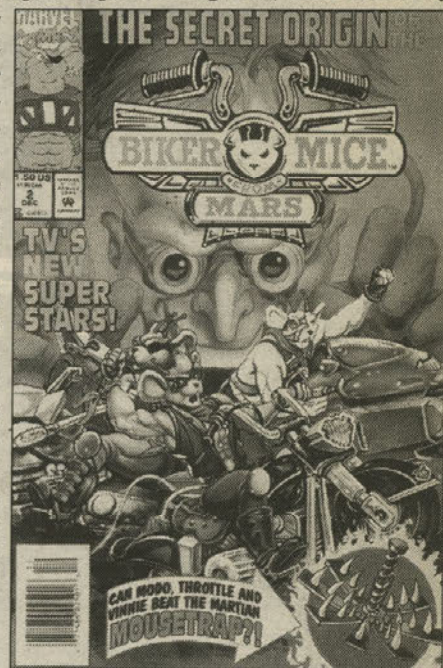
As part of its plan to "cohesively bond" its four major units — Marvel Studios, Toy Biz, Licensing, and Publishing — Marvel Enterprises Inc. has announced it is undergoing "key organizational changes."

According to Marvel Enterprises President and CEO Peter Cuneo, the newly created Marvel Characters Group will be headed by newly hired President Rick Ungar. In his new position, Ungar will "assume the responsibility for managing Marvel's intellectual properties, including the integration of all business and marketing activities involving the 3,500-character library which makes up the Marvel universe."

Cuneo said, "Presently, our separate groups are performing well, both creatively and financially. In the coming years, Marvel will be poised to assume the role as a world leader in entertainment and the premiere fantasy character company. Rick Ungar's experience and track record in the intellectual property arena makes him the ideal creative force to help facilitate the necessary changes within our organization and unite our universe to multiply our growth as we enter the next century."

Ungar was involved in Marvel-related projects in a previous position as president of programming for New World Entertainment, where he helped launch the animated *X-Men* series on Fox, before leaving New World to serve as executive producer and manager of the licensing manager for his own creation, *Biker Mice from Mars*. In addition, Ungar supervised and served as executive producer with Stan Lee and Avi Arad on *The Marvel Action Hour* and UPN's *The Incredible Hulk*.

Additional appointments are expected.



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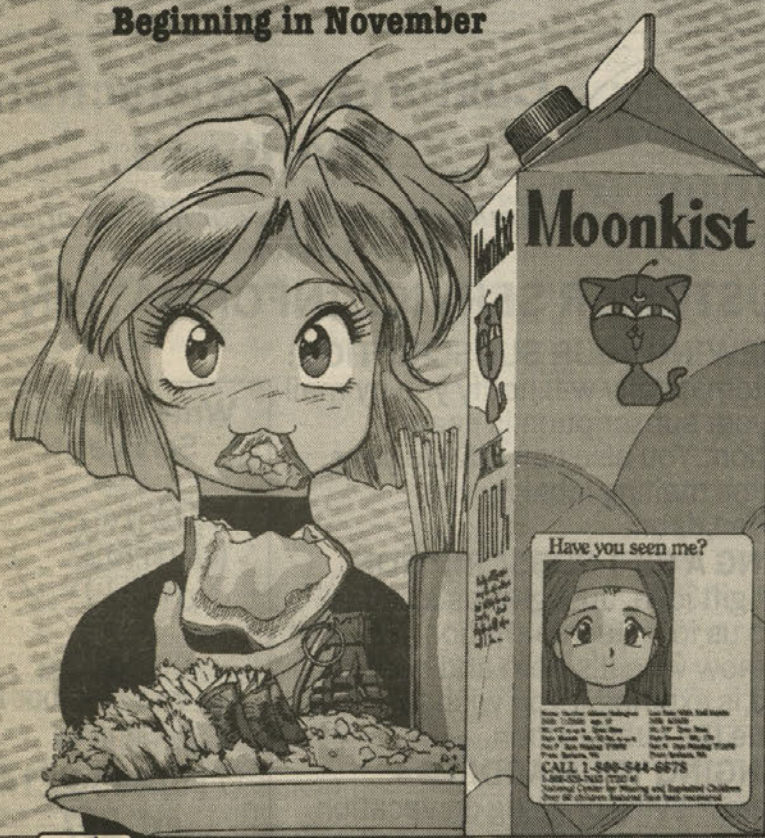
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Marvel Comics New Avengers assemble — and appear in a **Monster**. Beginning with *Avengers* #27, the roster of Marvel's premier super-hero team will undergo some serious changes. According to Marvel, only two of the Avengers who gather at the beginning of the issue will remain with the team at the issue's close. "It seemed like an appropriate moment to change the line-up, given what was going on with the storylines and the characters," writer **Kurt Busiek** said. "More than that, I don't really want to say, since it might lead people to figure out who's going to be in the new line-up. It'll be a pretty normal-sized line-up, not larger than usual, not real small. As for the members, I'll say this: We'll have some members holding over from the previous line-up, some members who have been active Avengers in the past, and some who haven't."

Avengers #27 will also be the first of Marvel's "100 Page Monsters" ("Monster"

referring to the large page count, not the content), a retro approach for Marvel developed by Editor **Tom Brevoort**. In addition to the new 22-page *Avengers* story, the issue will also include reprints of key issues and stories from the history of that title, at a \$2.99 cover price. For example, *Avengers* #27 will include a two-part line-up changing story by **Steve Englehart** and **George Pérez** from *Avengers* (1st series) #150 and #151 (which incorporated material by **Stan Lee**, **Jack Kirby**, and **Dick Ayers**); "The Day the Strangers Came," the first *Avengers* story ever written by **Busiek**, from *Avengers Annual* #19; and "Four Dooms to Save Tomorrow" from *Avengers* #88, written by **Roy Thomas** and **Harlan Ellison**. Brevoort said plans call for Marvel to do about a dozen more "Monster" comics by the end of 2000, with the next on tap being *Thunderbolts* #39 in April.

Oni has Barry Ween and Bleu Monday in February. In February, boy genius **Barry Ween** will return to the world of comics in a three-issue mini-series from Oni Press.

Creator **Judd Winick** said, "We're calling this 'The Second Trilogy You Don't Have to Wait 20 Years For.' That was originally suggested by a fan online, but we liked it so much, we stuck with it."

Oni Publisher **Joe Nozemack** added, "*Barry Ween* is one of those series that carries a natural momentum. If you read through the first series, it builds to this

hilarious crescendo of action, swearing, and the sort of sarcasm that can only come from someone who is smarter than anyone else.

In addition to *Barry Ween*, Oni will publish the three-issue *The Kids Are Alright* mini-series by **Chynna Clugston-Major**, whose *Bleu Monday* material has been published in *Clugston-Major Dark Horse Presents*, *Action Girl Comics*, and *Oni Double Feature*.



Clugston-Major

According to Oni, "The humorous story focuses on *Bleu*'s attempts to survive day-to-day high-school life while simultaneously trying to score tickets to see her hero, *Adam Ant*."

"I really look at *The Kids Are Alright* as a great challenge," Clugston-Major said. "I want to craft a story that will draw people in, make them want to know more about the characters. I also want to make it visually exciting, more than just your run-of-the-mill comic book about weird kids in high school. These kids have both an active fantasy life and an active real life, and I hope to bring that energy to each and every page of the series."

Each issue will feature covers by a different artist. The first issue has two covers, one by Clugston-Major and the other by **Adam Warren**. The second issue will feature a cover by **Evan Dorkin** colored by **Sarah Dyer**. The final cover will be by **J. Scott Campbell**.



Marvel's lost years will be found. **Roger Stern** and **John Byrne** recently released some details

about their upcoming 12-issue **Marvel: The Lost Generation**, which kicks off in January. "The project seeks to fill the 'gap' created by the application of so-called 'Marvel Time,' when **Stan Lee** and **Jack Kirby** launched what became the Marvel universe, in 1961," explained Byrne, who will plot and pencil the series. "Only a handful of years separated that event from the last appearance of *Captain America* in his own series."

"As the Marvel universe has moved along, though, and the launch of *The FF* in their first-issue rocket has stayed roughly seven to 10 years in the 'past,' the space between the last appearance of *Cap* and the first appearance of *The FF* has grown from four or five years to nearly 40!"

"Roger and I, in *Lost Generation*, are going to fill that gap, establishing a whole fleet of heroes and villains and, most especially, establishing what happened to them and why they have not been mentioned before."

Stern added, "It's a big, sweeping, generational story. You'll see heroes and villains rise and fall — you'll see some of them die! So why haven't we heard about this 'lost generation' before now? Part of the answer is in the first issue — we're advancing the story backward in time as

(Continues on Page 10)

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700M2	7 x 10-3/4	Current Comics- 1990's	\$9.00	\$30.00	\$130.00
725M2	7-1/4 x 10-3/4	Standard Comics - 1970's-90's	\$9.25	\$31.00	\$135.00
775M2	7-3/4 x 10-3/4	Silver/Gold Comics - 1950's-70's	\$9.50	\$32.00	\$140.00
800M2	8 x 10-3/4	Gold Age Comics - 1940's-50's	\$10.00	\$33.00	\$145.00
825M2	8-1/4 x 10-3/4	Super Gold Age Comics	\$10.50	\$35.00	\$150.00
875M2	8-3/4 x 10-3/4	Large Comics, Mag. & Letter	\$10.75	\$36.00	\$155.00
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758FB	7-5/8 x 10-1/2	Gold Age Comics - fits 800	\$11.25	\$37.00	\$160.00
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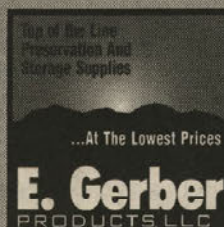
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Dolgoft acquires late '60s collection

By Brent Frankenhoff

Easthampton, Mass., comics dealer Gary Dolgoft has announced that he has acquired approximately 900 comics from the late '60s. Described by Dolgoft as consisting mostly of "outrageously sharp, whistle-clean, shiny Marvels," the lot includes multiple copies of *Iron Man* #1 and #2, *The Sub-Mariner* #1 and #2, *Nick Fury, Agent of S.H.I.E.L.D.* #1 and #2, *Captain America* #100-102, *Captain Marvel* #1-4, *Iron Man & The Sub-Mariner* #1, and *Doctor Strange* #169. Other titles in the collection include *Beware the Creeper* #1, *Showcase* #73 (the first appearance and origin of The Creeper), and other late-'60s comics.

Dolgoft said that he was especially excited about this latest acquisition. "I deal extensively in '60s comics, having more than 40,000 of them (including many warehouse copies of Marvel comics from 1965 to 1971), but these comics are truly a breed apart. I feel — without exaggeration — that you haven't seen, for instance, a *Doctor Strange* #169 until you've seen one of these copies. The spines are tight and flat, the corners are exquisitely sharp, and the best copies are, basically, without flaw. This, plus their white page quality, is what sets these apart from other copies of these comics (even if those other copies are in high grade), making these a true pedi-

Among the comics acquired were (left to right) *Iron Man & The Sub-Mariner* #1, *Nick Fury* #1, and *Captain Marvel* #1. These photos are not of the actual comics, but are provided for illustration.



gree collection with extraordinary copies."

While Dolgoft said that he plans to price the best of the comics at more than the current Near-Mint price, "I will not charge multiples over Near-Mint for copies with anything more than a super-tiny flaw at worst. For instance, an otherwise-pedigree item with a clean, thin, color-breaking crease, or a 1/8" to 1/16" tear (but otherwise a total beauty) can be had for 60% to 75% of Near-Mint (instead of charging two to three times the Near-Mint price, because it's part of a pedigree collection). I charge over Near-Mint only when the comic book, on its own terms, merits it.

"I may charge a modest premium for a white-paged, sharp-spine, unread copy of a comic book, as this collection mostly is, but you will not pay Near-Mint or over for a copy (even if it's a beauty) that

has a crease or similar defect."

Dolgoft added that each issue priced at or above Near-Mint will have a gold seal that says "Dolgoft Pedigree" on the bag, while those priced under Near-Mint will have a gold seal that says "From the Dolgoft Pedigree Collection."

"I am truly thrilled to be gazing upon and dealing with these high-grade gems," Dolgoft said. "I will be adding a new dimension to my active dealing.

"In addition to my traditional buying of low- and mid-grade '30s to '70s comics, I will now be actively seeking high-grade collections and dealers' stock (single issues or in multiples), as I now truly see the beauty and uniqueness of these 'oldies' gems — truly a thrill to be savored."

Dolgoft can be reached Monday through Friday afternoons at (413) 529-0326 or e-mailed at: gdcomics@javanet.com.

SCOUTING

(From Page 8)

we go. The first issue of *LG* takes place some years before The FF's rocket launch. The second issue takes place a few years earlier than the first. The third, a few years before that, and so on.

"Why? One of the recurring characters we've dreamed up for the series is Dr. Cassandra Locke, a time traveler who is searching out better information about past eras. Cassandra keeps going farther and farther back into the past, and we get to tag along with her."

The series will introduce (and apparently hide again) such heroes and villains as Yeti, Nightingale, Mako, Templar and The Squire, Oxbow, and Pixie.

With all the new characters, Stern promised that a few familiar faces would make appearances, as well. "The Watcher plays an important role in the first issue," said Stern. "The Sub-Mariner is suffering from amnesia and wandering around during the span of time we're dealing with, and I'm certain you'll be seeing him.

"We might eventually see some of Marvel's immortals, like Hercules or Venus, descend from Olympus — or maybe we'll meet an Eternal or two.

"Then, there's Nick Fury, who has been kept strong and vital, thanks to the Infinity Formula. And, of course, there's Doctor Strange, who obviously predates The Fantastic Four — and someone who appeared in *Avengers Forever* will show up, as well."

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18 Chapter 05

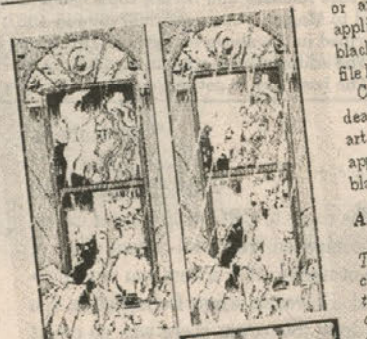


Figure 5-16 The example above shows a before and after of an ocean ripple filter to give the impression of wet pane of glass. At right a frosted glass filter was run. In both cases the filter was run on each individual CMYK channel because they only run in RGB and gray scale.

a base color or gradation. Make a selection out of the texture channel, and de-select the area outside the masked area by option clicking with the wand tool. Then go to IMAGE>ADJUST>CURVES and adjust the colors (either darken or lighten). Inverse the selection and de-select the outside masked area again. Finally, apply the opposite curve adjustment. This method gives more precise control over color content. It also allows for using multiple filters to create a single texture without damaging color

COLOR HOLDS vs. OVERLAYS
An area of confusion that often arises

Color Separations 21

Chapter 08

of the logo. Keep in mind that nothing of the logo colors must trap underneath the black line artwork, so the mask will be made to create this trap.

Go to SELECT>MODIFY>EXPAND to create a trap. Because the black lines, a small amount of space needs to be spread outside the line.

or art. How applied before black plate file has been Color handling with art and black line applied at black line

APPLY

The best create through of channels. example ture was with the cloud

The p then a near levels amo This rough textu

This then sele app a f cu of fo cc it a

The then inverse and the color lightened, in order to apply highlights

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Tony Isabella

P.O. Box 1502

Medina, OH 44258

The cover to *CBG* #1355 was a clever, well-composed, and well-drawn piece of art, not unlike other covers you have published. However, when I checked to see who drew this cover, there was no credit to be found, not unlike other cover illustrations you've published. How about giving credit where it is most certainly due and listing your cover illustrators on the editorial-contents page? I'd suggest at the end of the cover story blurb.

[JJM: That's a good idea. Brent?]

The cover piece in question was by the excellent John Drury, based on a concept by him and the indolent yours truly. Drury, who also drew our last two "year in review" covers, tends to hide his signature in his work — but he's done such a good job of it in #1355 that we can't locate it either!

Look for John to render the cover for issue #1365's "Century in Review" feature — credited inside, to be sure!]

Chris Hanther

Hanthercraft Publications

P.O. Box 719

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I've just picked up *Comics Buyer's Guide* and, of course, I'm reading Peter David's column, which is the first thing I always do when I pull *CBG* out of my Post Office box. David's taking shots at the NRA again. He obviously believes the NRA is evil incarnate. If the NRA were

rendered impotent and, of consequence, all guns ceased to exist, a new dawn of peace and paradise would dawn over the earth. Governments are, naturally, exempt from the demands to disarm. Apparently the All-Father in Washington is a benevolent spirit who can be trusted never to raise a weapon in hostility against "ordinary Americans," as the Branch Davidians in Waco can assure everyone.

David justifies his position with the assertion that removing guns from easy access would preserve the lives of countless numbers who die of violence each year. Gun availability makes it too easy to kill, David insists, but history shows that people who want to kill other people have always found convenient ways to commit murder. Cain did not require an automatic to murder Abel; Samson used the jawbone of an ass; Philip of Macedon was killed with a knife; and Julius Caesar fell before the swords of the Roman senate. In no single case was a gun, illegal or otherwise, involved.

What it is, see, I don't always agree with David, just as I didn't mostly agree with Denny O'Neil and his take on issues of the day in the famous *Green Arrow/Green Lantern* series. But, ya see, I enjoy reading what the loyal opposition has to say, even when I'm convinced they are wrong-headed. So I continue to read Peter David's column when he tells me it was the NRA that inspired the kid at Columbine. I don't always agree with David, but I respect his right to his opinion and

his right to express it, 'cos the man believes in what he puts down on paper. The man has integrity.

So then I flip the page to the back cover and here's this ad for a comic book credited to writer Peter David about this really cool kid who is printed there in glorious four color, waving this gun in my face. Of course, the gun is excessively cool with a flashlight in the muzzle, a radar range finder, hot and cold running water, a five-disk CD player, a collapsible Olympic-size swimming pool in the handle, and a deep bass radio that plays NPR all day long (batteries not included).

Immediately the question comes to mind, "What's non-NRA member Peter David doing writing a comic book about a really cool kid running around with this excessively cool gun?"

Well, for money, of course. One wonders: Has this really cool kid applied for membership in the NRA? Would he be acting this irresponsibly with deadly weapons, if he had?

Tell me — tell me this thing the really cool kid is waving in my face is not, in fact, a gun. Tell me this really cool gadget that looks like one of the guns out of *Star Wars* is actually the wonder dog Rin-Tin-Tin incognito. Tell me this really cool gun look-a-like device is, in reality, a one-person air flotation device this really cool kid uses to spy on NRA headquarters to get evidence to land Charlton Heston in jail on conspiracy charges.

(Continues on Page 16)

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Oh, So?

From
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Tell me anything but please *don't* tell me your convictions go no deeper than the ink that stains the back page of *CBG*. 'Cos, ya see, this really cool gadget this really cool kid is waving about like a flag may not actually be a gun but it *looks* like a gun: a really cool fantasy gun designed to appeal to preadolescent and immature not-so-cool kids who have no idea what a real gun is or how to handle an honest-to-God deadly weapon. That is how the thing is designed and that is the premeditated intent — to look like a really cool gun — and it is in this ad to sell comic books to all those kids who will see the ad and be convinced this is a drawing of a really cool kid waving about a really cool gun.

What's your response to the next kid at Columbine who gets himself a really cool gun that is in fact the dangerous weapon it looks to be and goes out to show everybody how he's the world's coolest super-spy by blowing away a few of his selected friends? Are you gonna say it's all Chuck Heston's fault?

[Intriguing ...]

But it seems to me that David's point was that the next kid who wants to get a really cool gun — for *whatever* reason — shouldn't be able to get one. And — his ongoing point — that *reading* fantasies is not the same as *enacting* fantasies.

By the way, as I've recommended repeatedly in the past, writers and artists would do well to take the Red Cross First Responder course. This way, they'll learn a bit more about injuries and what they look like and what their impacts are on the victim. (Mind you, you'll immediately become critical of almost every CPR scene you see in movies and on TV; they're almost never done right.)

But let's add to that the benefits of taking NRA instruction in weapons handling. I haven't had that experience, but I spent an afternoon learning how to handle and shoot a revolver — my instructor being an editor of *Gun World* magazine. And it was *extremely* cautionary and informative. (Mind you, I immediately became critical of almost every scene involving weapons that I saw in movies and on TV — especially the one where our hero flips open the cylinder to check the cartridges and then flips it back by snapping the revolver sideways sharply.)

I haven't handled a revolver or pistol since, but — if I were going to — I'd certainly want a course in the subject. And writers on the topic would do well to do the same.]

Dennis Yee

418 Camelback Rd.
Pleasant Hill, CA 94523

I just returned from the local shopping mall with my son. My son and I went to see a Marvel Comics production of "How to be a Super-Hero." We saw Spider-Man and Wolverine lecture kids on how to be a safe and sane crime-fighter. Spider-Man acted sufficiently spidery, and Wolverine acted

like a pro wrestler (with appropriate posturing). They repeatedly told the kids their fights weren't real and demonstrated their stunt fighting techniques. The Spider-Man actor obviously had some martial arts background, as he kept on referring to a punch as a "reverse punch" and a kick as a "side kick." They did a pretty good job at entertaining the kids for 20 minutes or so.

One of the points the actors made was how important reading was. They admonished the kids to read their comics, a natural enough admonition for this type of promotion stunt. After all, Disney has done this kind of thing for ages. A lot of the parents cheered the reading promotionals and thought nothing of having their young children read *Spider-Man* and *Wolverine (X-Men)* comics. I supposed I was one of the few parents to actually have *read* some of the recent issues of *Spider-Man* and *Wolverine*.

I'm not criticizing or passing judgment on what Marvel Comics was doing. I just kind of chuckled to myself at the thought of some parent giving her 5-year-old an *X-Men* or *Wolverine* comic book and then actually reading it some time later. I also noted with irony that the original intent of the characters of Spider-Man and, later, Wolverine was to appeal to an older audience than the bunch of 8-years-and-under crowd of kids that day. The stories helped Marvel reach a whole new readership. The stories of Thor, The Fantastic Four, and Spider-Man (and their success) helped create much of the readership and, consequently, the comics we have today. I suppose, like almost everything else, a product must be diluted in order to spread the furthest.

Oh, well ...

Frank Daniels

1375 Mill St.
Ely, NV 89301

Having read the *Point of View* column on online sales with great interest, I decided to provide feedback.

I have been active on eBay since it was one of a few small online auctions that were just getting started. Back in 1994, a prominent comics dealer told me that he had heard from someone in Canada that I was selling my collection, which I am now in the process of rebuilding. He wondered why I would call dealers in Canada before contacting him. At the time, I had received several calls of interest. I replied, saying that I hadn't contacted anyone, but that dealers all around were calling me. All I had done was mention on the "comic-book marketplace" newsgroup that I was selling. I asked the folks there to help me out by going to their local dealers to see if they would be interested.

I *did* sell to that dealer and I gave him some advice. "Put everything online," I said. He was publishing a newsletter of considerable size which contained several black and white photos of some of his books. A printing press was part of his operation. I said, "These would look much better in color," and he agreed, but he couldn't afford color. I said, "You'll pay about \$100 a year for online hosting and your own domain name,

but you'll be able to put up every item in your catalog — in color. You can update the catalog every month, or even every day."

The Web was small then, and he would have been one of the first dealers in the world with a Web presence. As it turned out, eventually he heeded my advice, but there sure are many online dealers now.

I've been saying since about '92 that the Internet was going to change the market, and I believe it already has. Here are a few things I've noticed:

- There are crooks online, just as there are crooks at conventions.

- People overgrade online, just as they overgrade in "real life," but a picture is worth more than their verbiage.

- There are a lot of ignorant people online — but, then again, I have found many dealers in 20 years who think that an old issue of *Howard the Duck* in G- condition must be worth 10 bucks.

- When an item first shows up for auction, there are always two or three guys who *must* have it, and they'll pay outrageous prices to obtain "it." Unless the item is *very* rare, wait for the next copy.

- I agree with Mark Evanier that online sales are establishing a standard.

Why? Because there has never been an ongoing universal convention before. As he said, "Every dealer is across town." This is producing interesting effects:

a. Items that are common are barely selling at all. Newer, once "hot," comics are selling dirt cheap — if at all. People suddenly realize that they're all over the place and are willing to look for bargains.

b. This has a side effect of making people realize that not all older comics are rare. *Amazing Spider-Man* #1 seems to be all over the Internet. Consequently, copies in lesser grades are selling fairly cheaply, while copies in higher grades are increasing in price.

c. People don't seem to want restored issues at all now. A copy of something in VF+ condition with mild restoration will often sell for the VG price. Odd, but I've seen it a large number of times now. People see copies all over and believe they can wait for an unrestored VF.

d. Books that really *are* rare are going way up.

Aside: From 1974 until 1994, I collected the title *DC 100 Page Super Spectacular*. At the time, the whole title was relatively cheaply priced, since people were focusing on Gold and Silver Age material. In '89, the Batman comics leaped in price, after the Keaton-Nicholson film came out, but the other issues were still selling at shows for a buck apiece.

I went online in '92 and started offering higher and higher prices for the *one* issue in the series that I didn't have: #5, *Love Stories*. There were no takers at \$10, although the book guided for \$3. So I offered \$20. Then I offered \$20 for any copy in Fine or better. Still no takers. Finally, I offered \$50 for the item. Most every collector in the country was sorting through his local comics shop to help me locate it. The following year, it increased in value. Then it began

(Continues on Page 18)

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Oh, So?

From
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jumping in great leaps. Suddenly it was selling for \$100 or more: a collection of reprints!

Naturally, I do not know how many others were doing the same, but it seems as though the Internet allows people to create demand. Hmm. (It is reported that the 45 rpm record "Stormy Weather" by The Five Sharps, became the so-called most valuable 45 through a similar process.)

- While there are always going to be people who *must* buy something, eBay also establishes true price averages as never before. There are certain comics that literally sell five or six copies a week or more. Collect the sales figures for a year, and you have quite a good idea of the "true market value" of an issue. We no longer have to rely on reports from the highest-priced dealers in the country, since eBay shows how large the standard deviation on sales can actually be.

- On the other hand, prices will be brought into line. If a comic book usually sells for \$40 in VF condition, then someone who puts a minimum bid of \$100 for a similar item will get no takers.

- Most people do not even bid in auctions with reserves, unless they see that the reserve has already been met. I've grabbed some decent bargains by beating a reserve in the last five minutes of an auction.

In summary, eBay is like having the worldwide comics market in your house. I've had people steal my money and I've obtained great deals. With the number of online users expected to double every year for several years, the online market will only grow — but, you know, I still like to smell an old comic book before I buy it.

[• An advantage to doing business with CBG advertisers is that, unlike many on-line retailers, ours still answer to our Customer Service Department.

- On-line pictures are cool, cool, cool — and they increase buyers' participation. But *do* be aware that a scanned image can be edited. For an example, look at CBG #1354, the *Dell Four-Color* issue. The upper-right corner of the *Donald Duck* comic book with the "Rags to Riches" story on Page 48 is missing in the copy scanned. But I filled in the color. I also brightened *all* the art I scanned and removed some cracks and creases. The *Looney Tunes* cover on Page 83 was a huge mess before retouching. The *Bugs Bunny* cover on Page 86 had a huge arrival date stamped on Bugs' cheek before I fixed it. On the other hand, Brent's scans on his computer of the two Barks interior pages on Page 84 *don't* look good — but the originals were fine. With computer images, what you see is not necessarily what you get.

- It is already happening that canny online dealers are manipulating some prices. If one hunt from Frank Daniels leads to raising the standard Internet price of *Love Stories* because you're actually looking for it, what would happen, if someone wanted to create a sensation over something of which he had multiple copies? Again (and I know you know it already), don't pay more for something than it's worth to you.

- A reminder: All the classified ads in all Krause Publications magazines are online at www.krause.com and completely searchable by topic — so the Donald Duck bread wrapper listed

in *Warman's Today's Collector* will pop up if you search our classified ads online for "Donald Duck." All of which makes it an even better idea to take out those classified ads in CBG.

Oh, and by the way: The reason that "Stormy Weather" is so valuable is: It doesn't exist. No copy has ever been found. There are three copies on 78 rpm discs, but one of those is cracked. This bit of trivia is brought courtesy of Tim Neely, of Krause Publications' Records Division.]

Jeffrey Plackemeier

There has been some loose talk lately within *Oh, So?* concerning James Bond and whether he ever used a woman as a shield. I find it surprising that (James Bond expert and occasional *Oh, So?* letterhack) Delmo Walters hasn't written in to set the record straight, but, since he has not, I guess it's up to me. The answer is yes — and no. (It depends on your point of view.)

The scene that everyone is thinking of but can't seem to quite remember is from the movie *Thunderball*. James Bond is in Nassau tracking down a pair of nuclear weapons hijacked by SPECTRE. Wounded and on the run from the bad guys, he tries to lose them in the crowd watching the Junkanoo (local Mardi Gras) parade. Seemingly safe, he ducks into the open-air Kiss Kiss Club, where he is confronted by Fiona Volpe, leader of the thugs and second in command to Emilio Largo.

As they dance, Bond notices a gun appear from behind a curtain on the stage where a calypso band is performing. As the drum solo reaches fever pitch, Bond whirls around, and Fiona Volpe takes a bullet in the back. So — did Bond use a woman as a shield or did he maneuver an enemy into the path of a bullet? And for the record: The quip, as he eases Fiona's body into a chair at a table where another couple sits, is, "Do you mind if my friend sits this one out? She's just dead."

It is also in the movie *Thunderball* that James Bond is briefed in the conference room, rather than in M's private office. 007 is late and takes the seventh of eight other occupied chairs, giving the impression that there are nine agents licensed to kill in Her Majesty's Secret Service, numbered 001 through 009. In the spirit of Rick Norwood's recent James Bond trivia questions, I offer the following: According to the original Ian Fleming series of novels, how many agents were in the 00 Section, and what were their numbers?

Following closely on the heels of Mr. Silver Age's annual Pro vs. Fan trivia report, and as pleased as I am that there are such writers as Kurt Busiek and Mark Waid who have a firm grasp of comic book continuity, I'd like to express the wish that our industry had more editors who had that same grasp. Case in point: *Wolverine* #144.

This issue is a continuity implant that takes place just prior to *Hulk* #181, the first (full) appearance of Wolverine. (In retrospect, this issue could've been numbered #0, but Marvel already played that trick.) In it, Wolverine encounters The Leader, whose most recent appearance had been in (the recently reprinted) *Marvel Feature* #11. In that issue, The Leader was presumably killed in an explosion, which was explained away: "Teleporting myself from harm in a recent explosion and artificially enabling myself to be freed from paralysis was child's play."

All well and good, but how The Leader survived the explosion had already been explained (Continues on Page 20)



— 30 —



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Oh, So?

From
Page
18

previously in The Hulk's own magazine as a part of an ongoing (at the time) story arc, circa 1978. "Stickler 4 Credit" that I am (and I've got the badge to prove it), I should point out that the story in question was written by Roger Stern.

In it, The Leader said, "You seem puzzled, Banner! Perhaps you don't remember our last encounter — when both Hulk and Thing were pawns in a game of chess I played with Kurrigo, the alien planet master.

"Unfortunately, you and The Thing proved too much for Kurrigo's pathetic starship. Just before it exploded, however, I was able to activate my electrowave matter transporter, beaming myself out of my auto-medic capsule and into my secret headquarters, half a world away, where my paralyzed body could be tended by my staff of artificial humanoids.

"There, I spent every waking moment trying to return vitality to my limbs. Finally, in desperation, I used the power of my mind to regress my body to its human form. Remarkably, my human self enjoyed full mobility. And so, following my programmed instructions, my humanoids teleported me to the New Mexican desert where I could stagger into your base ... an amnesiac!"

There's more, but I'm sure you get the drift. The Leader's human form staggered into the story in issue #208, but the above information was not revealed until #224 (in the sense of a true story arc, not in the way the term is bandied about today).

My point (and I do have one), is that although I don't expect writers Erik Larsen and Eric Stephenson to be aware of such trivia, I do expect editors (in this case Mark Powers) to be able to, if not Busiek-or-Waid-like, know this information off the tops of their respective heads, then at least have access to the resources to look it up.

This is only the most recent example I have noticed of editors (and I'm speaking of primarily Marvel and DC editors) not being aware of, not knowing, or not caring about their own company's characters' histories. Are we not past the days when it was the commonly held belief that comics readership turned over every four years or so?

Marvel Feature #11 was a part of my own Golden Age, and, although I don't consider myself a continuity freak, I can't understand why, if there are comics fans and comics writers who are familiar with and who appreciate what has gone before, the Big Two can't find editors who also exhibit that same knowledge and respect.

[It *isn't* that easy, unfortunately. Nor is the problem that new. (How many recall Golden Age's Green Lantern's transition from construction engineer to railroad engineer to radio engineer?)

And how about Robert Banner? Bruce Banner? Robert Bruce Banner? And that was the same editor, wasn't it?

Continuity attention is only one of a comic-book editor's skills — and, odd as it may seem, it's not the *most* important — at least to the publisher. Often, a company employs a number of talented editors with specialties — and sometimes depends on one or two core continuity experts to ride herd on such problems. Mark Gruenwald knew all sorts of minutiae and could be called on at a moment's notice to provide it to other editors. But I remember

an era in which a writer wasn't aware that The Black Canary wore a wig as part of her disguise, the editor did nothing to correct it, and that was decades ago.]

[JJM: I vaguely recollect that Her Majesty never had more than two *active* agents licensed to kill at any one time, but I haven't got the slightest idea where I have that from. And nothing's coming up from my flipping through the novels.

So ...?]

Michael Skidmore

3631 W. Eddy

Chicago, IL 60618

I reread the last Kamandi issue, #59; it ends with Kamandi and company managing to open "The Wonderous Western Wall," which contains The Vortex, which is supposed to have brought on The Great Disaster. The kangaroos protecting the wall do so in the belief that, if it is opened, the destruction of the world will follow.

Pyra (the energy alien — how about a Pyra and E-Man team-up?) is powerless, the three mutants (Ben Boxer, Steve, and Renzi) are in the middle of some kind of rite that will replenish them, Canus (the dog scientist) is there, along with two dog detectives and the scantily dressed Spirit. At the very end Kamandi hears a voice calling him, "Son," and telling him to enter. And thus the series ends.

According to the *Overstreet Comic Book Price Guide*, the story is continued in *Brave and the Bold* #157, which came out more than a year later. I read that story, and it has two pages near the end that relate what happened to Kamandi. Batman gives him a hypnodrug so he remembers what happened: According to Kamandi's "father's" voice, all planes of time are open to him and he can decide his fate.

So, apparently, he decided to end up in Gotham city in the past, maybe due to a previous adventure with Bats. A wacky side effect of the time travel is, according to Bats, "That time trip must've blotted out your memory and intelligence and also conferred some kind of odd invulnerability." Talk about tying up loose ends.

So in the end Bats brings Kamandi back to Australia, where the wall will exist in some future and, when the sun comes up, Kamandi disappears to go back to his friends. As far as I know, that is it for the Kamandi storyline.

He appeared in *DC Presents* with Superman a few years later, but that story seems to have happened earlier in Kamandi's life. The Kamandi mini-series was more of a redo than anything. Anyway, my point is: If that is the end of the story, it is a sad attempt at a comic book that went 59 issues and was around for seven years. We have no idea what happened to Kamandi when he returned or what happened to his friends or what happened to the world.

I wonder if, when he went back, he lost his memory and kept the odd invulnerability. Would it have been so hard for DC to publish one more issue to tie up the loose ends? I don't think that would be asking too much. I read somewhere that the voice belonged to one of the DC time travelers — but I can't remember whether it was a villain or a hero — maybe Tommy Tomorrow?

[Come to that, the hero Tommy Tomorrow or the creep Tommy Tomorrow? Actually, what often happens in these cases is that the resolution is deliberately left open — so that the next time the character returns, the creative team is free to take whatever direction they choose.]

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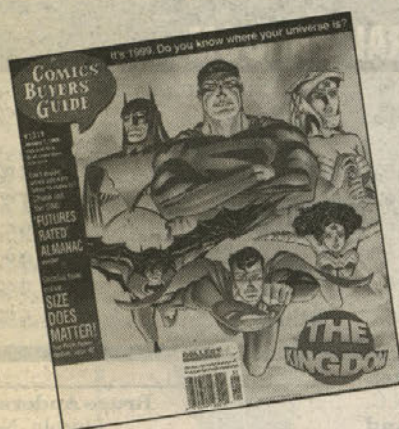
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THE FAVORITE COLORISTS OF THE CENTURY

1 TIE Marie Severin

#1 favorite of Pros • #2 Favorite of Fans and CBG readers



Steve Duin and Mike Richardson's *Comics Between the Panels* quoted Marie Severin as not caring a lot about comics. "I wasn't that interested. I was interested in a thousand other things. I wanted to do stained glass windows but there was no market for them. I loved the light and color." Her drawing (on such titles as Marvel's *Not Brand Echh!*) would have made her a recognized pro in the field, and her coloring work is well known to modern fans — but she's probably best known for her '50s work for E.C.

1 TIE Lynn Varley

#1 Favorite of Fans and CBG readers • #2 favorite of Pros



The richness of her color work expands the details of the seemingly simple line art it accompanies. Frank Miller commented that the famous lightning flash on *Dark Knight* was, in his original, just a jagged black line. "Two words: *Dark Knight*," said voter John E. Petty of Irving, Texas.

Varley won *CBG* Fan Awards for Favorite Colorist for the year of *Dark Knight*, 1986, and again, 12 years later, during the year of *300*.

Even with our sophisticated modern technology, this one was too close to call. Lynn Varley and Marie Severin finished #1-#2 in our Fan and *CBG* Reader surveys. But Severin led among Pros, and by a wider margin than Varley's edge in the other two surveys put together. By the time we ran our hybrid formula on it, Severin led Varley by about .03% — meaning a vote miscounted either direction in each of the surveys could've affected the outcome.

Thus, we chickened out. It's a tie.

Steve Oliff was easy to call as third, taking that place in all three surveys. Further down, Lovern Kindzierski and Digital Chameleon finished sixth overall, followed by Gregory Wright, Susan Daigle-Leach, Tom McCraw, and Liquid.

Regard the strong presence of women in this field, unique in comics this century. They accounted for four of the top five positions overall.

Voters speak out!

Don Schick
Pensacola, Fla.

Daniel Vozzo gets my vote for his wonderful palate on the Vertigo comics he's worked on. Others considered were Tom Luth, Tom McCraw, and Christie "Max" Scheele.

Lee Houston Jr.
Houston, Texas

Carl Gafford did a good job in the pre-computer days. I really do like the technological advancements in this field, since coloring was never truly a "hands on" process by coloring each body individually.

Brian Jones
Phoenix, Ariz.

Adrienne Roy. Constant, consistent, and colorful — Adrienne did it all on many of DC's flagship titles, taking "four colors" to new arenas.

Sean M. Meiers
Stafford, Va.

No-brainer for me again. **Lynn Varley** has worked with some of the best and was one of the first to make me appreciate what a colorist can do for art.

Jeffrey C. Wooten
Grifton, N.C.

The colors of **Steve Oliff** and **Olyoptics** took me to another level and made me a firm believer in DC's "New Format." I may be in the minority, but Oliff's hauntingly atmospheric colors were the main reason I purchased *Sandman*. (Silver: Susan Daigle-Leach; Bronze: Daniel Vozzo.)

Bruce Anderson
Lincoln, Neb.

Ken Bruzenak. His coloring on *Barry Windsor-Smith: Storyteller* was as important as the art and a true joy to savor. After reading each page I would stop and enjoy the color before going on to the next.

CBG READERS

Lynn Varley.....19.0%	Jim Steranko.....1.0%
Marie Severin.....16.2%	Klaus Janson.....0.9%
Steve Oliff & Olyoptics.....8.6%	Laura Allred.....0.9%
Tatjana Wood.....4.7%	Tom Palmer.....0.9%
Glynis Oliver.....3.4%	Patricia Mulvihill.....0.8%
Lovern Kindzierski & Digital Chameleon.....2.8%	Bob Sharen.....0.8%
Gregory Wright.....2.6%	Pat Garrahy.....0.7%
Adrienne Roy.....2.3%	Tom Ziuko.....0.7%
Susan Daigle-Leach.....1.9%	Buzz Setzer.....0.6%
Liquid.....1.7%	Petra Goldberg.....0.6%
George Roussos.....1.6%	Joseph Michael Linsner.....0.5%
Tom McCraw.....1.5%	Richard Starkings & Comicraft.....0.5%
Tom Luth.....1.3%	Chris Ware.....0.5%
Carl Gafford.....1.2%	Glenn Whitmore.....0.5%
Steve Ditko.....1.2%	Daniel Vozzo.....0.5%
Christie Scheele.....1.2%	Paty.....0.4%
Barry Windsor-Smith.....1.1%	Sherilyn Van Valkenburgh.....0.4%
Joe Chiodo.....1.1%	Others.....15.1%

COMICS PROFESSIONALS

Marie Severin.....22.1%	Liquid.....2.8%
Lynn Varley.....14.2%	Sam Parsons.....2.3%
Steve Oliff & Olyoptics.....8.7%	Gregory Wright.....2.1%
Lovern Kindzierski & Digital Chameleon.....8.0%	Stan Goldberg.....2.0%
Tatjana Wood.....6.9%	Tom Smith.....1.9%
Susan Daigle-Leach.....5.0%	Bob Sharen.....1.6%
	Glenn Whitmore.....1.4%
	Others.....21.0%

GENERAL FANDOM

Lynn Varley.....15.7%	Alex Sinclair.....2.7%
Marie Severin.....13.3%	Joe Rosas.....2.3%
Steve Oliff & Olyoptics.....8.9%	Lovern Kindzierski & Digital Chameleon.....2.3%
Glynis Oliver.....7.3%	Liquid.....2.1%
Gregory Wright.....5.3%	Alex Ross.....1.9%
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Pat Garrahy.....3.2%	Tatjana Wood.....1.9%
Tom Smith.....3.0%	Others.....21.5%

3 Steve Oliff & Olyoptics

#3 Favorite of Pros, CBG Readers, and Fans



One of the pioneers of computer coloring for comics, Steve Oliff has been a fixture in the field since the 1980s, and his work has enlivened four-color pages for such companies as DC, Eclipse, Image, Marvel, and Pacific.

Oliff won *CBG* Fan Awards for Favorite Colorist in 1992, 1993, and 1994 — and continues to place highly in the survey.

4 Glynis Oliver

#4 Favorite of Fans • #5 Favorite of CBG Readers • #17 Favorite of Pros

When her coloring first attracted fans' notice, it was in the 1970s, her credit line was Glynis Wein, and her illuminations appeared in comics from DC and Marvel — but her coloring also appeared in direct-market pioneer title *Sabre* #1 from Eclipse. Oliver won *CBG* Fan Awards for Favorite Colorist in 1987, 1988, and 1989 — tributes to her work on many Marvel titles, including *Fantastic Four*, *New Mutants*, and *Uncanny X-Men*.

5 Tatjana Wood

#4 Favorite of CBG Readers • #5 Favorite of Pros

Tatjana Wood was married to Wally Wood (#5 among votes for Favorite Inker) in the days of E.C. She became known to comics buffs in her own right for her skilled coloring. Her 1980 and 1990s work for DC encompassed such varied titles as *Animal Man*, *Camelot 3000*, *The Question*, *Sgt. Rock*, *Swamp Thing*, and *Wonder Woman*.

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Favorite Newspaper Comic Strip:..."Calvin and Hobbes"	Favorite Comic-Book Painter:.....CBG #1361
Favorite Publication about Comic Books:.....CBG	Favorite Comic-Book Letterer:.....CBG #1362
Favorite Limited Comic-Book Series:....."Watchmen"	Favorite Graphic Novel or Album:.....CBG #1363
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Favorite Comic-Book Inker:.....Terry Austin	Favorite Comic-Book Writer:.....CBG #1365
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"You fat slab of ham! For two cents I'd bust these ropes and slap you in the snoot!"

— Captain America

All Winners Comics #19 (1946)

If I seem mired in nostalgia of late, reviewing older comic books and reprints of older comic books, it should not be taken as any sign of disrespect toward new comics. It has been an amazingly busy autumn around the Isabella household — family functions, school functions, and even some actual comics writing — and what has been catching my interest in these time-pressed circumstances have been those older comics. Why? Let me count the ways.

The garish innocence of these ancient works makes for quite a contrast with my black-and-white computer screen. They may not be what we typically think of as eye-candy, but they please and excite me, nonetheless.

There is a sense of wonder in reading comics that were written before I was born. Like archaeological discoveries, they carry me back through the ages. Or, in the case of our opening quote, about five years before my birth. I suspect there is a touch of Indiana Jones in most comic-book fans.

They are usually "Done in One" stories with only the slightest of connections to the vast and sprawling universes that have become standard for the super-hero genre. These old friends can be read in far less methodical method than today's story arcs. I do enjoy the latter; the former simply fit my available time better at the moment. It's a "busy Tony" thing.

That being the case, of course, I am absolutely delighted that Marvel Comics and Editor Tom Brevoort have provided me with a pair of reasonably priced entertainments: *Marvel Mystery Comics* #1 (\$3.95) and *Timely Presents: All-Winners* (\$3.99). Combined, they offer well over 120 pages of exciting and often amazingly bizarre comics from the 1940s and 1950s.

Marvel Mystery Comics should be considered more a sampler pack than a scholarly collection of Golden Age comic books. No original publication information is given for these stories, and the only credits are those which were on the tales when they first appeared.

What we do get is 72 pages of story and art in square-bound format for four bucks. That's a great deal.

The cover is so vibrantly implausible that it's worth several minutes of careful examination. The Human Torch punches through the roof of what I assume is a getaway car. Toro, his kid partner, flies through the engine block and emerges through a hole smaller than his head, tossing a fireball at the masked gunman relieving a wide-eyed blonde of her fur coat. The lady's top-hatted escort is likewise being robbed, and the poor doorman at the "Timely Club" is taking a bullet to the chest from one of the hoods in the car. I get tired just looking at this cover.

There are seven features reprinted in this comic: The Human Torch with Toro, The Vision, Sub-Mariner, Hurricane, The Angel, The Silver Scorpion, and Captain America. I don't know that I would rate any of them as great stories, but they definitely held my amazed interest.

In the Torch adventure, the flaming hero and his sidekick are up against The Parrot, a man with the head of, well, a parrot. The story opens with them escorting him to prison — he's an old foe of theirs — and I'm sure the authorities would have removed his mask if he were wearing one. Maybe the villain was bitten by a radioactive house pet or something.

There were three elements of this story that purely tickled my fancy. During a failed escape attempt, the bad guys refer to Toro as "fire-diapers." That's just plain mean.

Later, after The Parrot has escaped and signed on to do a bit of sabotage for a Nazi agent, he demands to be paid in cash before he does the job. "I'm no sucker," he exclaims, "I don't trust your government."

And, since I like villains to be smart enough to give heroes a good fight, I was delighted to see The Parrot had the foresight to chemically treat his cape to be impervious to the flames of The Torches. Of course, I did take away some of The Parrot's points after he tried to punch the still-flaming Torch with his bare hand. Cape good, fire bad.

The Sub-Mariner story is notable for Prince Namor's flying homemade "Jeep" car, with which he is apparently traveling across America. He is shown leaving Salt Lake City at the start of the tale, which features a wonderfully demented "mad scientist" by the name of Ramon. Just listen to this guy:

"Ho-ho-ho! Ha-ha! Hee-hee! No, Senor ze mastair — eet ees not zhat bad! Relax yourself! — I, Ramon, you' frien', have ze gr-r-rand idea! W'y you not catch zees Zoob-Mareen' — bring him to ze castle, an' let Ramon cut heem heart out w'ile he ees steel

alive? Zen we fin' out w'at make heem (how you zay?) tick!"

Is this a guy who loves his work or what?

Hurricane, "master of speed," started out as Mercury, the god of speed, in *Red Raven Comics* #1 (1940). He was then re-tooled as Hurricane, the son of Thor (?), for his later Timely appearances. This story was probably done before the switch. Though the hero's mortal identity is given as Michael Gray when he first appears in this tale, he is later called Michael Jupiter, a clear reference to his original Greco-Roman origins.

Though marred by two out-of-order pages, this Hurricane story has some of the same elements that would make Jack Kirby and Stan Lee's Thor such a terrific character. The human villainy has been orchestrated by another god — a "Pluto" who looks like a traditional "horns and red suit" Lucifer — and Hurricane is fairly scary in his god-like anger toward his enemies.

The Angel story has the most unnerving villain of the issue — "The Armless Tiger-Man" — and the worst pacing. After several pages of mayhem and murder, The Angel captures his foe — and then we get three more pages of Tiger-Man origin.

The Silver Scorpion story, in which she foils the plans of a "beauty-stealing" extortionist, seems to foreshadow another classic Marvel tradition. In her civilian identity, she works for a grumpy detective who clearly dislikes her costumed identity. I wonder if the guy had any relatives in the newspaper business.

Also included in *Marvel Mystery Comics* is "Captain America and the White Death" by Joe Simon and Jack Kirby. With nary a Nazi to be seen, it's a Hollywood-style mystery set in a spooky old castle. In modern times, this sort of case is generally handled by talking dogs and clever teen-agers.

Timely Presents: All-Winners reprints "The Crime of the Ages" from *All Winners Comics* #19. This first of two teamings of Captain America and Bucky, The Human Torch and Toro, The Sub-Mariner, The Whizzer, and Miss America was reprinted once before — in 1967's *Fantasy Masterpieces* #10 — but the reproduction here is much better. Adding to the nostalgic fun is a yellow tint added to the pages to simulate that "old comics" look.

Written by Bill Finger, the co-creator of Batman, the Golden Age Green Lantern, and Wildcat, "The Crime of the Ages" captures key elements from DC comics of the time and "Marvel" comics of the time. Master criminal Isbisa plans a series of crimes based on the ages of man. Finger's script is filled with the wonderful bits of trivia that often made his Batman stories as educational as they were entertain-

ing.

But, when it comes to the heroes themselves, Finger gives them a somewhat more human touch than was common in the DC comics of the day. As a result of a note falsely naming Prince Namor as an ally of Isbisa, the heroes argue among themselves. Toro gets so upset at the way the others are treating The Sub-Mariner that he abandons The Torch to follow The Sub-Mariner on the Atlantean's assignment. Later, in the Torch chapter, the senior fire-guy experiences awkwardness at going into battle without his sidekick. Eventually, The Torch and the others apologize to Namor, who quickly forgives them.

[Spoiler Warning: The ending of the episode is discussed in this paragraph and the next.] As it turns out, Isbisa's real aim was to steal the secrets of the atomic bomb. Captain America gives a stirring closing speech, but it doesn't play as well in the wake of our 20th Century nuclear disasters in Russia and Japan:

"Dictators! We've had enough of them! Atomic power must be used for peace, not wars! It must be used to make life better for all people! The coming Atomic Age is not for one man — it is for the common man — for all mankind."

Not that this should come as any surprise by now, but I recommend both of these comics to anyone interested in Golden Age comics and the early Marvel heroes. They are terrific fun at a great price. What more could you ask for?

How about the 100-page *Avengers* #27, scheduled for February and featuring, not only a brand-new changing-of-the-team tale, but also a big handful of classic Avengers tales by Stan Lee, Jack Kirby, Steve Englehart, George Pérez, Roy Thomas, Harlan Ellison, and Rich Buckler? It's the first Marvel "monster" edition and, if memory serves me correctly, it's priced at just around four bucks. If Editor Tom Brevoort keeps this up, readers may start mistaking him for that Santa Claus guy. He's definitely earned a place on the "nice" side of my list.

Tony Isabella — and more than a hundred other guests from the worlds of comics and entertainment — will celebrate Mid-Ohio-Con's 20th anniversary show on Saturday and Sunday, Nov. 27 and 28, at the Adam's Mark Hotel in downtown Columbus. This is one event that you won't want to miss. For more details and a complete list of guests and panels, visit the Mid-Ohio-Con website at:

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Comments on and review items for this column should be sent to: Tony's Tips, P.O. Box 1502, Medina, OH 44258. You can e-mail Tony at: tonyisa@ohio.net



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6 NM	2.00	6 NM	2.00	7 NM	15.00	9 VF	12.00	6 NM	12.00	149 VG	10.00	54 VG	8.00	13 VG	6.00	50 VG	8.00	22 NM	25.00	22 NM	13.00	0 NM	7.00	4 NM	3.00
7 NM	2.00	7 NM	2.00	8 NM	15.00	10 VF	12.00	7 NM	12.00	158 VG	10.00	54 VG	8.00	14 VG	6.00	51 VG	8.00	23 NM	25.00	23 NM	13.00	0 NM	7.00	4 NM	3.00
8 NM	2.00	8 NM	2.00	9 NM	15.00	11 VF	12.00	8 NM	12.00	167 VG	10.00	54 VG	8.00	15 VG	6.00	52 VG	8.00	24 NM	25.00	24 NM	13.00	0 NM	7.00	4 NM	3.00
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11 NM	2.00	11 NM	2.00	12 NM	15.00	14 VF	12.00	11 NM	12.00	194 VG	10.00	54 VG	8.00	18 VG	6.00	55 VG	8.00	27 NM	25.00	27 NM	13.00	0 NM	7.00	4 NM	3.00
12 NM	2.00	12 NM	2.00	13 NM	15.00	15 VF	12.00	12 NM	12.00	203 VG	10.00	54 VG	8.00	19 VG	6.00	56 VG	8.00	28 NM	25.00	28 NM	13.00	0 NM	7.00	4 NM	3.00
13 NM	2.00	13 NM	2.00	14 NM	15.00	16 VF	12.00	13 NM	12.00	212 VG	10.00	54 VG	8.00	20 VG	6.00	57 VG	8.00	29 NM	25.00	29 NM	13.00	0 NM	7.00	4 NM	3.00
14 NM	2.00	14 NM	2.00	15 NM	15.00	17 VF	12.00	14 NM	12.00	221 VG	10.00	54 VG	8.00	21 VG	6.00	58 VG	8.00	30 NM	25.00	30 NM	13.00	0 NM	7.00	4 NM	3.00
15 NM	2.00	15 NM	2.00	16 NM	15.00	18 VF	12.00	15 NM	12.00	230 VG	10.00	54 VG	8.00	22 VG	6.00	59 VG	8.00	31 NM	25.00	31 NM	13.00	0 NM	7.00	4 NM	3.00
16 NM	2.00	16 NM	2.00	17 NM	15.00	19 VF	12.00	16 NM	12.00	239 VG	10.00	54 VG	8.00	23 VG	6.00	60 VG	8.00	32 NM	25.00	32 NM	13.00	0 NM	7.00	4 NM	3.00
17 NM	2.00	17 NM	2.00	18 NM	15.00	20 VF	12.00	17 NM	12.00	248 VG	10.00	54 VG	8.00	24 VG	6.00	61 VG	8.00	33 NM	25.00	33 NM	13.00	0 NM	7.00	4 NM	3.00
18 NM	2.00	18 NM	2.00	19 NM	15.00	21 VF	12.00	18 NM	12.00	257 VG	10.00	54 VG	8.00	25 VG	6.00	62 VG	8.00	34 NM	25.00	34 NM	13.00	0 NM	7.00	4 NM	3.00
19 NM	2.00	19 NM	2.00	20 NM	15.00	22 VF	12.00	19 NM	12.00	266 VG	10.00	54 VG	8.00	26 VG	6.00	63 VG	8.00	35 NM	25.00	35 NM	13.00	0 NM	7.00	4 NM	3.00
20 NM	2.00	20 NM	2.00	21 NM	15.00	23 VF	12.00	20 NM	12.00	275 VG	10.00	54 VG	8.00	27 VG	6.00	64 VG	8.00	36 NM	25.00	36 NM	13.00	0 NM	7.00	4 NM	3.00
21 NM	2.00	21 NM	2.00	22 NM	15.00	24 VF	12.00	21 NM	12.00	284 VG	10.00	54 VG	8.00	28 VG	6.00	65 VG	8.00	37 NM	25.00	37 NM	13.00	0 NM	7.00	4 NM	3.00
22 NM	2.00	22 NM	2.00	23 NM	15.00	25 VF	12.00	22 NM	12.00	293 VG	10.00	54 VG	8.00	29 VG	6.00	66 VG	8.00	38 NM	25.00	38 NM	13.00	0 NM	7.00	4 NM	3.00
23 NM	2.00	23 NM	2.00	24 NM	15.00	26 VF	12.00	23 NM	12.00	302 VG	10.00	54 VG	8.00	30 VG	6.00	67 VG	8.00	39 NM	25.00	39 NM	13.00	0 NM	7.00	4 NM	3.00
24 NM	2.00	24 NM	2.00	25 NM	15.00	27 VF	12.00	24 NM	12.00	311 VG	10.00	54 VG	8.00	31 VG	6.00	68 VG	8.00	40 NM	25.00	40 NM	13.00	0 NM	7.00	4 NM	3.00
25 NM	2.00	25 NM	2.00	26 NM	15.00	28 VF	12.00	25 NM	12.00	320 VG	10.00	54 VG	8.00	32 VG	6.00	69 VG	8.00	41 NM	25.00	41 NM	13.00	0 NM	7.00	4 NM	3.00
26 NM	2.00	26 NM	2.00	27 NM	15.00	29 VF	12.00	26 NM	12.00	329 VG	10.00	54 VG	8.00	33 VG	6.00	70 VG	8.00	42 NM	25.00	42 NM	13.00	0 NM	7.00	4 NM	3.00
27 NM	2.00	27 NM	2.00	28 NM	15.00	30 VF	12.00	27 NM	12.00	338 VG	10.00	54 VG	8.00	34 VG	6.00	71 VG	8.00	43 NM	25.00	43 NM	13.00	0 NM	7.00	4 NM	3.00
28 NM	2.00	28 NM	2.00	29 NM	15.00	31 VF	12.00	28 NM	12.00	347 VG	10.00	54 VG	8.00	35 VG	6.00	72 VG	8.00	44 NM	25.00	44 NM	13.00	0 NM	7.00	4 NM	3.00
29 NM	2.00	29 NM	2.00	30 NM	15.00	32 VF	12.00	29 NM	12.00	356 VG	10.00	54 VG	8.00	36 VG	6.00	73 VG	8.00	45 NM	25.00	45 NM	13.00	0 NM	7.00	4 NM	3.00
30 NM	2.00	30 NM	2.00	31 NM	15.00	33 VF	12.00	30 NM	12.00	365 VG	10.00	54 VG	8.00	37 VG	6.00	74 VG	8.00	46 NM	25.00	46 NM	13.00	0 NM	7.00	4 NM	3.00
31 NM	2.00	31 NM	2.00	32 NM	15.00	34 VF	12.00	31 NM	12.00	374 VG	10.00	54 VG	8.00	38 VG	6.00	75 VG	8.00	47 NM	25.00	47 NM	13.00	0 NM	7.00	4 NM	3.00
32 NM	2.00	32 NM	2.00	33 NM	15.00	35 VF	12.00	32 NM	12.00	383 VG	10.00	54 VG	8.00	39 VG	6.00	76 VG	8.00	48 NM	25.00	48 NM	13.00	0 NM	7.00	4 NM	3.00
33 NM	2.00	33 NM	2.00	34 NM	15.00	36 VF	12.00	33 NM	12.00	392 VG	10.00	54 VG	8.00	40 VG	6.00	77 VG	8.00	49 NM	25.00	49 NM	13.00	0 NM	7.00	4 NM	3.00
34 NM	2.00	34 NM	2.00	35 NM	15.00	37 VF	12.00	34 NM	12.00	401 VG	10.00	54 VG	8.00	41 VG	6.00	78 VG	8.00	50 NM	25.00	50 NM	13.00	0 NM	7.00	4 NM	3.00
35 NM	2.00	35 NM	2.00	36 NM	15.00	38 VF	12.00	35 NM	12.00	410 VG	10.00	54 VG	8.00	42 VG	6.00	79 VG	8.00	51 NM	25.00	51 NM	13.00	0 NM	7.00	4 NM	3.00
36 NM	2.00	36 NM	2.00	37 NM	15.00	39 VF	12.00	36 NM	12.00	419 VG	10.00	54 VG	8.00	43 VG	6.00	80 VG	8.00	52 NM	25.00	52 NM	13.00	0 NM	7.00	4 NM	3.00
37 NM	2.00	37 NM	2.00	38 NM	15.00	40 VF	12.00	37 NM	12.00	428 VG	10.00	54 VG	8.00	44 VG	6.00	81 VG	8.00	53 NM	25.00	53 NM	13.00	0 NM	7.00	4 NM	3.00
38 NM	2.00	38 NM	2.00	39 NM	15.00	41 VF	12.00	38 NM	12.00	437 VG	10.00	54 VG	8.00	45 VG											

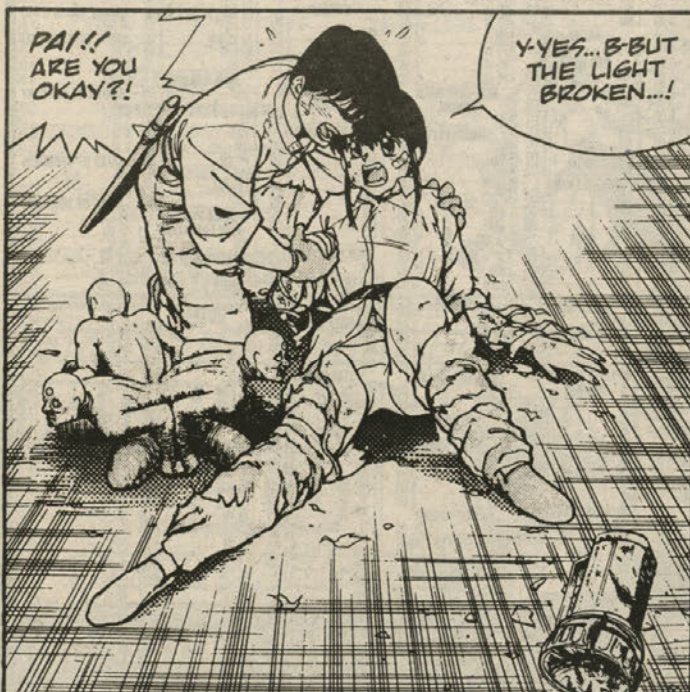
DARK HORSE MANGA LINE SET TO EXPLODE WITH SUPER MANGA BLAST!

By Shawna Ervin-Gore

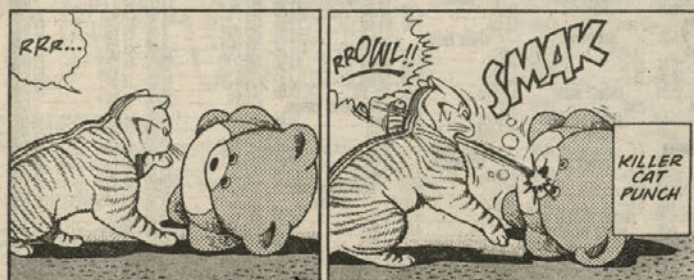
Dark Horse Comics

Dark Horse Comics has been an active publisher of international comics in recent years, among them a line of manga: Japanese comics. With the help of Toren Smith at the manga-packaging company Studio Proteus, Dark Horse has brought the work of such Japanese creators as Masamune Shirow (*Ghost in the Shell*), Hiroaki Samura (*Blade of the Immortal*), Kenichi Sonoda (*Gunsmith Cats*), and Johji Manabe (*Outlanders*) to American audiences.

Dark Horse typically publishes five or six manga titles per month. Still, there's more that the company's manga editors, Rachel Penn and Mike Hansen, said they would like to see Dark Horse publish. Next March, this is exactly what will happen, once Dark Horse's new manga anthology *Super Manga Blast!* hits comics shop the shelves. Nearly two years in the



3x3 Eyes by Yuzo Takada is a modern-day fantasy adventure about Pai, a strange young woman from Tibet who's on a quest to become human. To do this, she needs help from a young man in Tokyo named Yakumo. But to achieve Pai's goal, the pair will have to face creatures even more inhuman than Pai herself.



The star of Makoto Kobayashi's humor strip *What's Michael* is an orange cat. Each six-page sequence is a complete short story, with the setting ranging from a realistic depiction of house-cat behavior to anthropomorphic illustrations of why cats shouldn't play baseball or get into big business. Here, Michael deals with a mysterious intruder.

making, the monthly anthology will showcase current hit Japanese comics titles as well as episodes from such long-time favorite manga as *Oh My Goddess!*

CBG: After so many years of publishing manga series, what led Dark Horse to begin a manga anthology?

Rachel Penn: We looked at the anthologies out there and felt that we could provide manga readers with a competitive — if not superior — package. We also saw it as an opportunity, not only to test new titles, but to continue familiar titles, ones that have a fan base but not one large enough to warrant a separate monthly publication schedule.

CBG: What's the format of *Super Manga Blast!*?

Penn: It's much more like an anthology magazine than a standard comic book, both in editorial format and in presentation. It'll be 128 black-and-white pages for \$4.95 and it's a monthly title.

Mike Hansen: Check it out: *Super Manga Blast!* is the size of four comics, with five features, for just a buck or two more than one comic book!

CBG: What titles are serialized in the first issues, and how did you decide which serials would be included?

Penn: Over time, we'll include a variety of different titles, but here's what we're starting with:



Kosuke Fujishima's *Oh My Goddess!* is a romantic comedy about Keiichi Morisato, a college student who lives with Belldandy, a goddess. The only drawback is having to deal with a constant parade of mischievous deities, hostile demons, and other mystical problems.

• *Oh My Goddess!* — There are a number of "lost" issues which were never translated by us, due to a contractual controversy, but fans have been clamoring for them. Since we couldn't see the

point of interrupting the ongoing series to go back, *Super Manga Blast!* provided us with the perfect forum.

• *3x3 Eyes* was and is a popular series, but we were forced to cancel it at a time when comics were going through a sales scare. We've been looking for a way to bring it back to fans and now we have it.

• *What's Michael?* is a series that was also very popular, but we needed a better format to present it than the original.

• And *Seraphic Feather* and *Shadow Star* are two new series we are anxious to present to readers. Already successful in Japan, they ought to do well with American readers.

Hansen: Toren Smith at Studio Proteus is hand-picking some of Japan's best series that have never been seen in America. *Super Manga Blast!* will be the perfect place for manga readers to try out new series.

CBG: Is there one you would consider to be the big draw?

Penn: Well, of course, we hope that *Oh My Goddess!* fans will pick up the book for those "lost" issues and find more reasons to come back. *Seraphic Feather* looks intriguing, and *Shadow Star* has wonderful art and great characters. It's been fun to explore titles that are a little outside the manga we've published these last few years.

CBG: Who is your target audience?

Penn: The content of the stories means that there is something for all our readers: comedy, drama, science fiction, romance, action. We hope to attract, not only the converted manga fans, but also those potential readers who may find an anthology more accessible than an established series.

And, again, we're expecting the low price point to help steer readers toward at least sampling the stories.

CBG: Anthologies are a traditional format for presenting manga in Japan. Did you study popular Japanese anthologies to get a handle on producing one?

Penn: Well, everyone at Dark Horse has always lamented that comics sales in the States don't warrant huge weekly or monthly anthologies as they do in Japan. We've all looked at our comps of *Afternoon* with great longing — if only we could read Japanese, and if only our market could support such a great effort!

So those kinds of books have definitely influenced our ideas



Seraphic Feather, illustrated by Hiroyuki Utatane, is a science-fiction tale of humans and aliens on the moon. The series has never before been published in America. Dana Lewis and Adam Warren are translating the stories.

about *Super Manga Blast!*, especially in design presentation. At the same time, making the book any thicker, page-wise, would've upped the price — and, again, we're looking to provide good, affordable manga here.

Hansen: The great thing for me personally about our manga series is that each series is done by one creator.

And, since they've already been published in Japan, our readers don't have to worry about late issues, fill-in artists, or anything like that. Artists don't get fired from these series. Manga readers can depend on getting great, reliable stories every month.



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258	VG	337	VG	6.00	481	NM	3.00	171	NM	20.00	49	VF+	18.00	20	VF+	18.00	25	FN-	10.00	204	VG	4.00	96	G+	19.00	98	FN-	3.50	19	VG-	3.00	DC (Super) G+	3.00	354	G+	9.00	449	VF+	2.00	6	G-
259	VG	338	VG	4.00	482	NM	3.00	172	NM	17.00	49	VF+	35.00	21	VF+	18.00	26	FN-	10.00	205	VG+	5.00	102	G+	18.00	99	FN-	3.50	20	VG-	3.00	DC 100 PG SUPER	355	G+	8.00	450	VF+	2.00	6	G-	
260	VG	339	VG	4.50	483	NM	3.00	173	NM	17.00	49	VF+	35.00	22	VF+	18.00	27	FN-	10.00	206	VG+	5.00	103	G+	18.00	100	FN-	3.50	21	VG-	3.00	SPECTACULAR	356	G+	8.00	451	VF+	2.00	6	G-	
261	VG	340	VG	4.50	484	NM	3.00	174	VF+	6.00	107	VG	5.00	23	VF+	18.00	28	FN-	10.00	207	VG+	5.00	104	G+	18.00	101	FN-	3.50	22	VG-	3.00	CHALLENGERS	357	G+	8.00	452	VF+	2.00	6	G-	
262	VG	341	VG	4.50	485	NM	3.00	175	VF+	6.00	108	VG	5.00	24	VF+	18.00	29	FN-	10.00	208	VG+	5.00	105	G+	18.00	102	FN-	3.50	23	VG-	3.00	DEFENDERS	358	G+	8.00	453	VF+	2.00	6	G-	
263	VG	342	VG	4.50	486	NM	3.00	176	VF+	6.00	109	VG	5.00	25	VF+	18.00	30	FN-	10.00	209	VG+	5.00	106	G+	18.00	103	FN-	3.50	24	VG-	3.00	CHALLENGERS	359	G+	8.00	454	VF+	2.00	6	G-	
264	VG	343	VG	4.50	487	NM	3.00	177	VF+	6.00	110	VG	5.00	26	VF+	18.00	31	FN-	10.00	210	VG+	5.00	107	G+	18.00	104	FN-	3.50	25	VG-	3.00	CHALLENGERS	360	G+	8.00	455	VF+	2.00	6	G-	
265	VG	344	VG	4.50	488	NM	3.00	178	VF+	6.00	111	VG	5.00	27	VF+	18.00	32	FN-	10.00	211	VG+	5.00	108	G+	18.00	105	FN-	3.50	26	VG-	3.00	CHALLENGERS	361	G+	8.00	456	VF+	2.00	6	G-	
266	VG	345	VG	4.50	489	NM	3.00	179	VF+	6.00	112	VG	5.00	28	VF+	18.00	33	FN-	10.00	212	VG+	5.00	109	G+	18.00	106	FN-	3.50	27	VG-	3.00	CHALLENGERS	362	G+	8.00	457	VF+	2.00	6	G-	
267	VG	346	VG	4.50	490	NM	3.00	180	VF+	6.00	113	VG	5.00	29	VF+	18.00	34	FN-	10.00	213	VG+	5.00	110	G+	18.00	107	FN-	3.50	28	VG-	3.00	CHALLENGERS	363	G+	8.00	458	VF+	2.00	6	G-	
268	VG	347	VG	4.50	491	NM	3.00	181	VF+	6.00	114	VG	5.00	30	VF+	18.00	35	FN-	10.00	214	VG+	5.00	111	G+	18.00	108	FN-	3.50	29	VG-	3.00	CHALLENGERS	364	G+	8.00	459	VF+	2.00	6	G-	
269	VG	348	VG	4.50	492	NM	3.00	182	VF+	6.00	115	VG	5.00	31	VF+	18.00	36	FN-	10.00	215	VG+	5.00	112	G+	18.00	109	FN-	3.50	30	VG-	3.00	CHALLENGERS	365	G+	8.00	460</					

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ACTION	ADVENTURE	AMAZING SPIDEY	AMAZING SPIDEY	ANTHRO	ATOM	AVENGERS
228 F/VF	301 VF +	95 6 VF (-)	750 67, 70, 73 VF +	35 1 NM +	65 40, 41 NM	35 41 NM
229 F	314, 318 VF (-)	28 6 G +	105 71 VF/NM	45 1 VF	350 42 NM	32 42, 44, 46, 50 NM
267 VG + 3rd Legion	328 VF +	27 7 G +	75 76 VF/NM dt. St.	32 3 VF + sm. dt. st.	125 43, 44 VF +	28 43, 45 VF/NM
268 F	325 VF +	22 10 VG +	150 77 NM	40 3 VF +	78 3 VF +	375 49, 51 VF/NM
280 VF	30 381 VF	20 13 F +	225 78 VF/NM	35 5 VF	70 4 NM - reprint	55 53 VF/NM
282 VF	50 381 VF	35 14 VG +	275 79 VF +	28 6 F/VF	45 8 NM +	135 56 NM DL St.
283 VF	52 399 VF/NM	16 15 VG (+)	85 82, 87, 88 VF/NM	32 9 VF +	70 9 F +	175 62 NM
285 NM	145 425 NM (+)	18 16 VG/F	85 84 NM	40 13 VF +	55 8 NM +	65 64 VF/NM
289 F/VF	40 428 VF +	20 22 VF (+)	135 89, 91 VF/NM	32 16 NM	98 11 VF +	115 65 NM
291 F +	25 431 VF/NM	27 23 F/F + Fl. St.	105 90 VF (+)	30 30 VF/NM	42 11 NM	110 68 NM
294 VF +	55 432, 434 NM	16 23 F +	125 96 VF/NM	68 37 NM	30 13 NM	115 71 NM
297, 298 E +	24 433 VF/NM	14 24 F	45 97, 98 NM	80 45 VF/NM	18 13 VF +	75 93 VF/NM
299 VF/NM	35 435, 439 NM	16 30 VF	75 98 NM +	95 50-52 NM	48 14 NM	135 96 VF/NM
307 VF/NM	35 436 NM +	20 33 VF +	115 99 NM	35 1 VF/NM	32 16 VF/NM	145 98 NM +
312 VF (+)	24 440 NM	24 34 VF	68 100 VF/NM	135 5 VF/NM	20 12 NM	25 99 VF/NM
315, 318 VF/NM	35 ADV. OF BOB HOPE	36 VF	68 101 VF	72 24 NM	25 24 NM	40 100 VF/NM
333 VF/NM	28 101 VF/NM	40 38 VF +	115 102 VF/NM	79 12 NM	25 24 NM	36 118 NM
342 VF/NM	20 ALL STAR WESTERN	41 VF/NM	150 102 NM	88 25 NM	25 24 NM	48 100 VF/NM
351, 352, 357 VF +	16 2, 4, 5 VF/NM	18 43, 44, 45, 47 VF +	78 103, 111 NM	25 1 App VF + (MR)	185 32, 33, 35 NM	25 118 NM
354 VF/NM	18 6 VF/VF +	15 43, 44, 45, 47 VF +	65 104 VF/NM	17 4 VF +	105 36, 37, 39 NM	25 2 VF +
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234, 277 VG/F	55 11 VF	195 54, 55, 57 VF +	50 4 VF/NM	75 31 NM	50 32, 32 VF +	28 38 NM
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258 F	32 4 F	425 61, 62, 68 NM	48 8 NM	32 34, 37, 38 VF/NM	36 38 NM	48 39, 40 VF/NM
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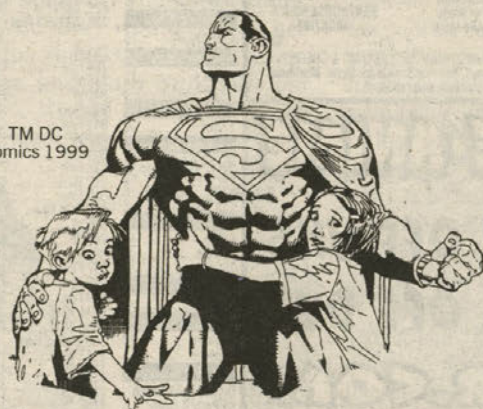
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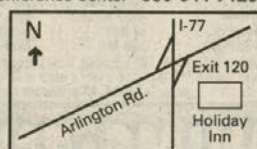
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CONNECTICUT

Nov 28 CT, East Hartford. Comic Book Convention, Elks Hall, 148 Robert St. (Exit 58 off of I-84), SH: 11am-5pm, T: 35, F: \$45., A: \$99. The Bookie, Hal Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

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Nov 21 DE, New Castle. Wilmington Comic Book Marketplace, Ramada Inn. I-295 & Rt. 13. Show begins at 10 a.m. PH: 302-456-0319.

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INDIANA

Nov 20-21 IN, Goshen. Comic Book & Collectible Hobby Show, Inn. US 33 E., SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 25, F: \$45., A: free. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Nov 21 IN, Indianapolis. Comic Book, Toy & Animation Show, Holiday Inn East. 21st & Shadeland (Shadeland Ave. Exit of I-70 or I-465), SH: 10am-4pm, T: 60, F: \$70., A: \$4., 9 & under free. Andy & Diane Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

Nov 27 IN, Hammond. Comic Book & Collectible Hobby Show, F.O.P. #51. 7527 Kennedy Ave., SH: 10am-4pm, T: 30, F: \$35., A: free. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Dec 10-12 IN, Ft. Wayne. Comic Book & Collectibles Hobby Show, Southtown Mall. US 27 S. at Tillman Rd., SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 60, F: \$60-\$65., A: free. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

LOUISIANA

Nov 20 LA, Metairie. Comic Book, Toy & Collectibles Show, Holiday Inn. Exit 228 Causeway, SH: 10am-5pm, T: 25-6'. Kevin Frazier, PH: 504-865-1699.

MARYLAND

Nov 19-21 MD, Cockeysville. Comic Book, BB Card & Beanie Baby

Collector Show, Hunt Valley Mall. Exit 20A off I-83, Shawan Rd., SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5pm, T: 55-8', F: \$115., A: free. Jay's Promotions, 3507 Lord Baltimore Way, Monkton, MD 21111. PH: 410-557-0660.

Nov 21 MD, Pikesville. Comic Book, Toy & Non-Sports Card Show, Hilton. (Exit 20 off of 695), SH: 11am-4pm, T: 30-6', F: \$60. for 1, \$50. ea. add'l., A: \$2. Bob Cook, 504 Heath Ave., Linthicum, MD 21090. PH: 410-789-4581.

MASSACHUSETTS

Dec 5 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T: 120-8', F: \$85., A: \$5. Primate Promos., David Cummings, PH: 978-388-5550.

Dec 12 MA, Brockton. 3rd Annual Comic Book, Sports Card & Beanie Baby Marketplace Show, Temple Beth Emunah. Torrey & Pearl Sts., SH: 9am-3pm, A: \$1., 7 & under free. Steve Weiner, 560 Pearl St., Brockton, MA 02301. PH: 508-588-8085.

MICHIGAN

Nov 21 MI, Livonia. X-Trava Con Comic Book & Toy Show, Knights Of Columbus. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 55-8', F: \$35. in advance, \$40. day of show, A: \$2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

Nov 28 MI, Roseville. Comic Book & Toy Collectible Show, VFW Post. 10 & one half & Gratiot, SH: 9am-3pm, A: \$3. Classic Productions, PO Box 472, Fraser, MI 48026. Joseph Pellegrino, PH: 810-790-6290 eves., 775-3289 after 12noon or Marilyn, PH: 810-939-4205.

Dec 4 MI, Monroe. Sports Card, Comic Book & Toy Collectibles Show, Jefferson H.S. 5707 Williams Rd., SH: 10am-4pm, T: 25, F: \$20., A: free. PH: 734-289-3531.

Dec 5 MI, Lansing. Sparta Comic Book, Toys & Sports Card Show, Kellogg Center. MSU Campus Big Ten Room A, SH: 10am-4pm, T:

70-8', F: \$40. in advance, \$45. at the door, A: \$2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

Dec 5 MI, Saginaw. Comic Book, Sports Card, Memorabilia, NASCAR, Toy & Beanie Babies Show, St. Vincent Home. 925 N. River Rd. btw. State St. & Gratiot Rd., SH: 9:30am-4pm, Rick Doud, PH: 517-754-0249.

MISSISSIPPI

Nov 21 MS, Jackson. Comic Book, Toy & Collectibles Show, Ramada Inn. 400 Greymont Ave., High St., Exit 96 B off I-55, SH: 10am-5pm, T: 26-6'. Kevin Frazier, PH: 601-825-1699.

MISSOURI

Dec 5 MO, St. Louis. Comic Book Show, Newport Heights VFW Hall. 4271 Delor St., SH: 11am-3:30pm, T: 50, F: \$25., A: \$1.50. Tony Gladish, 4253 Fatima Dr. Apt 3, St. Louis, MO 63123. PH: 314-544-2812.

NEW JERSEY

Nov 21 NJ, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 70, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Nov 21 NJ, Mount Laurel. Retro Active Comic Con, Travelodge Hotel. 1173 Rt. 73 N. 5 mi. off Exit 4 NJ Tpke., SH: 10am-4pm, T: 30-6', F: \$60., A: free. Collin O'Malley, 300 10th Ave., Haddon Heights, NJ 08035. PH: 609-547-1469 or 547-2682.

Nov 28 NJ, Clifton. Comic Books, Sports Card & Collectibles Show, 802 Clifton Ave. (entrance on Colfax Ave.), SH: 9:30am-3:30pm, T: 50-8', A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 779-9332 day of show.

Dec 4-5 NJ, Ocean Township. Comic Book, Sports Card, Toy & Coll. Show, Seaview Square Mall. Rts. 35 & 66, Pky. Exit 102 S. to 100A

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N. to Rt. 66 E., SH: Sat. 10am-9pm, Sun. 11am-5pm, T. 60-8', A: free. Collectors Showcase, Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 732-291-1632.

Dec 5 NJ, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club, 490 Midland Ave., SH: 9:30am-3:30pm, T. 70, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Dec 5 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens Convention Ctr. 1 Parish Dr. off 23 N. at Lincoln Park Ext., SH: 9am-3pm, T. 100-6', F. \$20., A: free. Phil DeMario, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

Dec 12 NJ, Elmwood Park. Comic Books, Sports Card & Collectibles Show, American Legion Post 147, 1 Legion Place (off Market St.), SH: 9:30am-3:30pm, T. 50-6', A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 796-9717 day of show.

NEW YORK

Nov 20 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Atlas Mart Indoor Flea Market, 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T. 30, A: free. Paul, PH: 516-289-7398.

Nov 21 NY, Ozone Park. Comic Book, Sports Card, Coin & Beanie Baby Show & AUCTION, Jewish Ctr. 107-01 Crossbay Blvd., SH: 10am-4pm, T. 36, F. \$37.50 for 1, \$65. for 2, A: \$1. Joseph Carvana, 114-32 150 Ave., S. Ozone Park, NY 11420. PH: 718-845-7240 or 848-1795.

Nov 26 NY, Brooklyn. Sun. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, Temple Hillel of Flatlands, 2164 Ralph Ave. (at Ave L), SH: 10am-5pm, T. 50-8', F. \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Nov 26 NY, Brooklyn. Fri. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, St. Dominics Church, 20th Ave. at Bayridge Pky. (same as 75th St.), SH: 11am-11pm, T. 50-9', F. \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Nov 26-27 NY, Yonkers. Comic Book & Sports Card Show, Mall at Cross County, 750 Central Ave., SH: 10am-6pm, T. 45-8', F. \$125., A: free. Steve Tepper, 1824 Merrick Rd., Merrick, NY 11566. PH: 718-894-5310 or 716-379-8300.

Nov 27 NY, New York City. Comic Book, Sports Card & Memorabilia Show, St. Illuminators Cathedral, 221 E. 27th St. (bet. 2nd & 3rd Ave.), SH: 10am-4pm, T. 25-8', F. \$40., A: \$1. Edmond Elmokian, 18 Oakland Ave., West Hempstead, NY 11552. PH: 516-564-9319.

Nov 27 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Atlas Mart Indoor Flea Market, 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T. 30, A: free. Paul, PH: 516-289-7398.

Nov 28 NY, Brooklyn. Comic Book, Sports Card & Beanie Babies Show, Golden Gate Inn, Knapp St. & Shore Pky., SH: 9am-4pm, T. 35-8', F. \$45., A: free. Mark Dillon, PH: 718-266-1625.

Dec 4-5 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Atlas Mart Indoor Flea Market, 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T. 30, A: free. Paul DeCarlo, PH: 516-289-7398.

Dec 5 NY, Brooklyn. Sun. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, Temple Hillel of Flatlands, 2164 Ralph Ave. (at Ave L), SH: 10am-5pm, T. 50-8', F. \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 10 NY, Brooklyn. Fri. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, St. Dominics Church, 20th Ave. at Bayridge Pky. (same as 75th St.), SH: 6pm-10pm, T. 50-9', F. \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 11-12 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Atlas Mart Indoor Flea Market, 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T. 30, A: free. Paul DeCarlo, PH: 516-289-7398.

7398.

Dec 12 NY, Freeport. Comic Book & Collector's Market Conv., Recreation Ctr. 130 E. Merrick Rd., SH: 10am-5pm, T. 45, F. \$60., A: free. Cosmic Comics, 246 Merrick Rd., Oceanside, NY 11572. PH: 516-763-1133.

Dec 17 NY, Brooklyn. Fri. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, St. Dominics Church, 20th Ave. at Bayridge Pky. (same as 75th St.), SH: 6pm-10pm, T. 50-9', F. \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

NORTH CAROLINA

Nov 20-21 NC, Greensboro. 14th Annual Antique & Collectible Toy, Doll & Sports Card Show, Coliseum Complex, SH: Sat. 10am-5pm, Sun. 10am-4pm, T. 800, A: \$5., \$1. ages 6-12. Southeastern Collectible Expo, 1819 Peeler Rd., Vale, NC 28168. PH: 704-276-1670.

Dec 4-5 NC, Lenoir. Valley Con #2 Comic Books, Records, Toys & Cards Show, Lenoir Mall, Morganton Blvd., SH: Sat. 10am-9pm, Sun. 1pm-6pm, T. 60, F. \$50., A: free. Mike Dentino, 820 15th Ave. Circle SE, Hickory, NC 28602. PH: 828-328-1029.

Dec 12 NC, Raleigh. Comic Con, Four Points Sheraton, 4501 Creedmoor Rd., SH: 10am-4pm, T. 20, F. \$70., A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-844-1758.

OHIO

Nov 27-28 OH, Columbus. Mid Ohio Con, Adam's Mark Hotel, 50 N. 3rd St., downtown. R.A.P. Promos., Roger Price, PO Box 3831, Mansfield, OH 44907. PH: 419-526-1427.

Dec 4-5 OH, Columbus. Comic Book & Sports Card Show, Veterans Memorial, 300 W. Broad St., T. 150, F. \$85., A: free. Roger Edwards, 873 W. Main St., Westerville, OH 43081. PH: 614-523-2179.

PENNSYLVANIA

Dec 3-5 PA, Fort Washington. 69th Philadelphia Comic Book, Sports Card & Sports Memorabilia Show, Expo Center, 1100 Virginia Dr. (PA Tpke. Exit 26), SH: Fri. 5pm-9pm, Sat. 9am-5pm, Sun. 9am-4pm. EPSCC, Inc., Bob Schmler, PO Box 3037, Maple Glen, PA 19002. PH: 215-643-0910 or FAX: 215-643-2697.

Dec 12 PA, Philadelphia. Comic-Con, Stadium Holiday Inn, 10th St. & Packer Ave., SH: 10am-4pm, T. 48-6', F. \$65. for 1, \$120. for 2, A: \$3. Derek Woywood, 10 Chelsea Cir., Clementon, NJ 08021. PH: 856-782-0817.

SOUTH CAROLINA

Nov 27 SC, Greenville. 6th Annual Thanksgiving Comic Book & Sports Card Show, Comfort Inn, Mauldin Rd., I-85, Exit 46, SH: 10am-5pm, T. 28, F. \$40., A: \$1. Tom, PH: 864-244-7424 or Bob, PH: 864-963-9185.

TEXAS

Nov 20-21 TX, Houston. Comic Books, Toys & Sci-Fi Animation Gaming Cards, SH: 10am-6pm, T. 50. Nostalgia Promotions, PH: 281-748-5154.

VIRGINIA

Dec 5 VA, Tysons Corner-McLean. Monthly Comic Book, Magic, Toy & Trading Card Show, Tysons Corner Westpark Hotel, 8401 Westpark Dr., take Exit 10 (Rt. 7 W.) off I-495 (Washington, DC area), SH: 10am-4pm, T. 90-6', F. \$65. for 1st, \$60. for 2nd, \$55. ea. add'l, A: \$2., under 5 free. Capital Associates, Inc., Jeffrey Rocen, 7952 Ardenn Ct., Vienna, VA 22027. PH: 703-912-1993.

WASHINGTON

Dec 10-12 1999 WA, Kirkland. Comic Book & Sports Card Coll. Show, Totem Lake Mall, Exit 20B E. off I-405, SH: Fri. & Sat. 10am-9pm, Sun. 11am-6pm, T. 45. Twin Oaks Sports Shows, 1242 State Ave. Ste. I, PMB #214, Marysville, WA 98270. PH: 360-653-5527.

SUN
NOV 21**Born on this date:**

Vincent DiFate (1945)
Larry Welz (1948) 50 years ago
Greg Theakston (1953)
Dennis LaSorda (1955)

MON
NOV 22**Born on this date:**

Roy Thomas (1940)
David Wenzel (1950)
Kim Yale (1953)
Ron Randall (1956)
Daniel Vozzo (1962)

TUES
NOV 23**Born on this date:**

Carl Gafford (1953)
Wayne R. Smith (1959)

WED
NOV 24

CBG #1360 ships — featuring a Mr. Silver Age extravaganza! Join columnist Craig "Mr. Silver Age" Shutt for a tour of his funnybook faves.

THURS
NOV 25**Thanksgiving****Born on this date:**

Chris Claremont
Paul Murry (1911)
Sean Deming (1963)
Ken Lester (1963)

FRI
NOV 26**Born on this date:**

Dan Green
Charles M. Schulz (1922)
Barbara Marker (1949)
Doug Rice (1950)
Pat Broderick (1953)
Darrell McNeil (1957)

SAT
NOV 27

Mid-Ohio-Con begins in Columbus, Ohio. See Calendar Notes.

Born on this date:

Paul Guinan (1962)

CBG Calendar Notes

Correction: The **Big Apple National Show** in New York City is taking place Nov. 12-14. Last week's Calendar listed Sunday, Nov. 14, as the final day, which is correct, but also listed Friday, Nov. 19, as the first day, which is incorrect. We apologize for the error.

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the CBG features *What*, *Where*, and *When* and *Now Appearing*.

Mid-Ohio-Con, Nov. 27 and 28 at the Adam's Mark Hotel in Columbus, Ohio. Guests include: Kurt Busiek, John Byrne, Harlan Ellison, Tony Isabella, Matt Wagner, and Mark Waid. Hours: Saturday 10 a.m.-6 p.m.; Sunday 10 a.m.-5 p.m. Admission: \$15/day; \$25/both days; children 8 and under free with a paid adult admission. Info: (419) 526-1427.

Continuing This Week

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Call for updates on current exhibits: (415) CARTOON. **Current exhibit: Disney Villains** — original drawings, sketches, and animation cels of the Disney Studio's most memorable animated villains are on display through Nov. 23. **Wild Brain**, an exhibit of animation cels and artwork from the San Francisco-based firm, runs through Nov. 23. The exhibit includes pieces

from the HBO animated series *Spawn*. **Anime, Made in Japan**, featuring animation and three-dimensional objects from *Astro Boy*, *Tenchi Muyo*, *Ranma 1/2*, and *Pokémon*, among others, on display through Jan. 23.

• **International Museum of Cartoon Art**, 201 Plaza Real, Boca Raton, FL 33432. Call for updates on current exhibits: (561) 391-2200. **Current exhibit: 50 Years of Peanuts: The Art of Charles M. Schulz**, through Jan. 30. A celebration of the 50th anniversary of Schulz' world-famous comic strip, featuring his early work, his products, and his life. **Off The Wall Street Journal: 50 Years of Funny Business**, through Feb. 13. A chronicle of five decades of the lighter side of business and social history, this exhibit presents editorial comics that have appeared in *The Wall Street Journal's* "Pepper ... and Salt" columns.

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future CBG Calendars.

Note: Ⓢ indicates a rescheduled comic book that appeared in a previous CBG Calendar.

Archie Comic Publications

Archie's Double Digest #113, \$2.99
Cheryl Blossom #29, \$1.79
Jughead #125, \$1.79
Jughead with Archie Digest #154, \$1.99
Sonic the Hedgehog #79, \$1.79

Arrow Comics Group

• **Spank the Monkey** #4, \$2.95 (Sep)

Awesome Entertainment

• **Coven Collected Ed.** #1, \$5.95 (Jul)
• **Kaboom Vol. 2** #3, \$2.50 (Aug)
• **Supreme: The Return** #4, \$2.99 (Aug)

Caliber

• **Genghis Khan**, \$5.95 (Aug)

Cross Plains Comics

• **Robert E. Howard's Marchers of Valhalla**, \$6.95 (Aug)
• **Robert E. Howard's Worms of the Earth**, \$9.95 (Aug)

Dark Horse

Batman/Tarzan: *Claws of the Catwoman* #3 (of 4), \$2.95
Blade of the Immortal: *Heart of Darkness* (3 of 8) #39, \$2.95
Buffy the Vampire Slayer #15 (two covers), \$2.95
Ghost Vol. 2 #14, \$2.95
Horror of Collier County #2 (of 5), \$2.95
Madman #16, \$2.95
Oh My Goddess! *The Queen of Vengeance* TPB, \$13.95
Out for Blood #3 (of 4), \$2.95
Star Wars #12, \$2.50
Xena: *Warrior Princess* #3 (two covers), \$2.95

DC Comics

Action Comics #761, \$1.99
All Star Comics Archives Vol. 5 HC, \$49.95
Authority #9, \$2.50
Batman Beyond #3, \$1.99
Batman Chronicles #19, \$2.95
• **Batman: The Chalice** HC, \$24.95
• **Batman: Strange Apparitions** TPB, \$12.95 (Nov. 7-13)
Body Doubles #4 (of 4), \$2.50
Catwoman #76, \$1.99
Deathblow: *Byblows* #3 (of 3), \$2.95
Detective Comics #740, \$1.99
Dexter's Laboratory #5, \$1.99
Faith #3 (of 5), \$2.50

Flash #156, \$1.99
Flinch #8, \$2.50
Hellblazer #144, \$2.50
Hitman #45, \$2.50
JLA #37, \$1.99
Legion of Super-Heroes #123, \$2.50
• **Nightwing** #39, \$1.99 (Nov. 7-13)
Patriots #1, \$2.50
Planetary #7, \$2.50
Robin #72, \$1.99
Star Trek: *Voyager: False Colors*, \$5.95
Strange Adventures #3 (of 4), \$2.50
Supergirl #40, \$1.99
Tomorrow Stories #4, \$2.95
Top Ten #5, \$2.95
Wonder Woman #152, \$1.99

Fantagraphics Books

• **Penny Century** #6, \$2.95 (Aug)

Image Comics

• **Adventures of Evil and Malice** #3, \$3.50 (Oct)
• **Alley Baggett's Alley Cat Lingerie Ed.** #1, \$4.95 (Oct)
Atomic Toybox #1, \$2.50
Darkness/Witchblade Special, \$3.95
• **Deity: Revelations** #3, \$2.95 (Sep)
Exposure #3, \$2.50
Fathom #10, \$2.50
• **Intrigue** #3, \$2.50 (Oct)
• **Mage: The Hero Defined** #15, \$5.95 (Sep)

More than Mortal Collected Ed. #2, \$6.95
• **Spawn: Blood and Salvation**, \$4.95 (Oct)
• **Tsunami Girl** #3, \$2.95 (May)

Marvel Comics

Avengers #24, \$1.99
Avengers: *Domination Factor* # 3.6 (of 4), \$2.50
Daredevil #11, \$2.50
Deadpool #36, \$1.99
Earth X #10 (of 12), \$2.99
Fantastic Five #4, \$1.99
Gambit #12, \$2.99
Spider-Girl #16, \$1.99
Spider-Man Unlimited #2, \$1.99
Warlock #5, \$1.99
Webspinners: *Tales of Spider-Man* #13, \$2.50
Wolverine #146, \$1.99
X-Force #98, \$1.99
X-Men Universe #2, \$4.99

Viz Communications

Black & White #4 (of 5), \$3.25
Dragonball Part 2 #9 (of 15), \$2.95
Maison Ikkoku Vol. 13: *Game, Set, Match* TPB, \$16.95
Maison Ikkoku Part 9 #8 (of 10), \$3.50
Mobile Suit Gundam 0079 Part 2 #1 (of 5), \$2.95
Pokémon Adventures: *Starmie Surprise* #3, \$5.95
Pokémon Surf's Up, *Pikachu* #1 (of 4), \$3.50
Ranma 1/2 Part 8 #8 (of 13), \$2.95

Shipping notes and updates

• **Confirmed shipping:** We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Nov. 5.

Aardvark-Vanaheim: *Cerebus* #248, \$2.25 (Nov)
AC: *Best of the West* #7, \$5.95 (Sep)
Golden Age Sheena: *Queen of the Jungle* TPB, \$11.95 (Sep)
Acclaim: *Shadowman* Vol. 3 #4, \$2.50 (Oct)
Alchemy: *Bryan Talbot's Brainstorm*, \$16.95 (Nov)
Amaze Ink/Slave Labor: *Caffeine* #10, \$2.95 (Oct)
Antarctic: *Warrior Nun Arealia* Vol. 3 #4, \$2.50 (Oct)
Archie: *Archie* #491, \$1.79 (Oct. 31-Nov. 6)
Betty & Veronica Spectacular #39, \$1.79 (Oct. 31-Nov. 6)
Laugh Digest #154, \$1.99 (Oct. 31-Nov. 6)
Avatar: *Threshold* #20 (three covers), \$4.95 (nude ed., \$6) (Sep)
Widow X #6, \$4.95 (nude ed., \$6) (Oct)
Caliber: *Saint Germaine: The Man in the Iron Mask*, \$2.95 (Jul)
Cartoon: *Stupid Stupid Rat Tails: The Adventures of Big Johnson Bone* #1, \$2.95 (Sep)
Claypool: *Soulsearchers* #38, \$2.50 (Sep)
Corsair: *Dork Tower* #6, \$2.95 (Oct)
CPM: *Dark Angel* #5, \$2.95 (Sep)
Martian Successor Nadesico #3, \$2.95 (Aug)
Time Traveler Ai #1, \$2.95 (Oct)
Dark Horse: *Aliens: Xenogenesis* #4 (of 4), \$2.95 (Oct. 31-Nov. 6)
Groo Inferno TPB, \$9.95 (Oct. 24-30)
Oh My Goddess! *The Fourth Goddess* #7 (of 8), \$3.50 (Oct. 31-Nov. 6)
R.I.P.D. #2 (of 4), \$2.95 (Oct. 31-Nov. 6)
Star Wars: *Crimson Empire II: Council of Blood* TPB, \$17.95 (Oct. 31-Nov. 6)
Terminator: *The Dark Years* #3 (of 4), \$2.95 (Oct. 31-Nov. 6)
DC: *Batman/Daredevil*, \$5.95 (Oct. 31-Nov. 6)
Batman: *DOA*, \$6.95 (Oct. 31-Nov. 6)
Batman: *Gotham Ads* #20, \$1.99 (Oct. 31-Nov. 6)
Batman: *Legends of the Dark Knight* #125, \$1.99 (Oct. 31-

Nov. 6)
Birds of Prey #13, \$1.99 (Oct. 31-Nov. 6)
Books of Faerie: *Auberon's Tale* TPB, \$14.95 (Oct. 31-Nov. 6)
Danger Girl #6, \$2.50 (Nov. 7-13)
Flashpoint #2 (of 3), \$2.95 (Oct. 31-Nov. 6)
Green Lantern #120, \$1.99 (Oct. 31-Nov. 6)
Heavy Liquid #4 (of 5), \$5.95 (Oct. 31-Nov. 6)
JLA: *Justice for All* TPB, \$14.95 (Oct. 31-Nov. 6)
Kurt Busiek's *Astro City* Vol. 2 #20, \$2.50 (Oct. 31-Nov. 6)
League of Extraordinary Gentlemen *Bumper Compendium* #2, \$5.95 (Oct. 31-Nov. 6)
Looney Tunes #60, \$1.99 (Oct. 31-Nov. 6)
Martian Manhunter #14, \$1.99 (Oct. 31-Nov. 6)
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100 Bullets #6, \$2.50 (Oct. 31-Nov. 6)
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Promethea #4, \$2.95 (Oct. 3-9) (Oct. 31-Nov. 6)
Stargate #61, \$2.50 (Oct. 31-Nov. 6)
Superman #152, \$1.99 (Oct. 31-Nov. 6)
Yeah! #4, \$2.95 (Oct. 31-Nov. 6)
El Capitan: *Amy Racecar Color Special* #2, \$3.50 (Sep)
Fantagraphics: *Bondage Fairies Extreme* #1, \$3.50 (Oct)
Combustion, \$7.95 (Sep)
Monstertica, \$2.95 (Sep)
Sex-Philes #10, \$3.95 (Oct)
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Highwater: *Lost Valley*, \$3 (Sep)
Image: *Journeymen* #3, \$2.95 (Oct)
Kabuki Classics #9, \$3.25 (Sep)
Kiss: *Psycho Circus* #24, \$2.25 (Sep)
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Valkyr Vol. 1 #6, \$2.95 (Oct)

Jabberwocky: *Outrageous XXX Art of Jack Cleveland* #1, \$5 (Oct)
London: *Razor's Edge* #3 (two covers), \$4.95 (two nude eds., \$6) (Oct)
Lone Star: *Force Seven* #2, \$2.95 (Sep)
Marvel: *Avengers* #23, \$1.99 (Oct. 24-30)
Bishop: *The Last X-Man* #3, \$1.99 (Oct. 17-23)
Daredevil #9, \$2.50 (Sep. 26-Oct. 2)
Earth X #9 (of 12), \$2.99 (Oct. 24-30)
Generation X 1999, \$3.50 (Oct. 24-30)
Heroes Reborn: *Doomsday*, \$1.99 (Oct. 31-Nov. 6)
Marvel Selects: *Fanatic Four* #1 (of 12), \$2.75 (Oct. 31-Nov. 6)
Uncanny X-Men #376, \$1.99 (Oct. 31-Nov. 6)
Wild Thing #4, \$1.99
Wolverine #145, \$2.99 (spec. ed., \$3.99) (Oct. 24-30)
X-Force #97, \$1.99 (Oct. 24-30)
X-Men: *The Hidden Years* #2 (two covers), \$2.50 (Oct. 31-Nov. 6)
Millennium: *Bathroom Girls* #3, \$2.95 (Oct)
New England: *Tick: Karma Tornado Bonanza Ed.* TPB #1, #2, \$4.95 (Sep, Oct)
Nickelodeon: *Rugrats Comic Adventures* Vol. 1 #3, \$2.95 (Oct)
October: *Y's Guys* #2, \$2.95 (Sep. 5-11)
Oni: *Jay & Silent Bob* TPB, \$11.95 (Oct. 3-9)
Radio: *Milki* #13, \$2.95 (Sep)
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Marilyn Chambers in *Still Insatiable: Off Film Adaptation*, \$3.50 (Sep)
Scorpion: *Diabolik Vol. 1* #5, \$5.95 (Nov)
Shanda Fantasy: *Extinctioners* Vol. 2 #3, \$2.95 (Sep)
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Tony Raiola: *Phantom: Shark's Nest*, \$9.50 (Nov)
Phantom: *The Golden Circle*, \$9.50 (Nov)
Viz: *No Need for Tenchi! Part 8* #1 (of 5), \$3.25 (Oct. 31-Nov. 6)
Pokémon Adventures #2 (of 5), \$5.95 (Oct. 31-Nov. 6)
Pokémon TV Animation Comic: *I Choose You!*, \$10.95 (Nov)

Publishers

To see your comics listed here, please supply the exact shipping date for each title as soon as possible, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

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DRAWN NEW AUDIENCE TO COMICS



By Joyce Greenholdt

The amazing thing about Pokémon is *not* how popular it's become in the year since the first "pocket monsters" appeared in North America. Nor is it how much Pokémon merchandise is available. The videogame and its spin-off products were extraordinarily popular in Japan for three years before they came to our shores. It would have been surprising had Pokémon *not* achieved some measure of success in this country.

No, the amazing thing about Pokémon is that its popularity here has accomplished something at which American companies have had only limited success for years: Kids are reading comic books again. Viz Comics' *Pokémon Part One* #1, first released in late 1998, is about to go into its 15th printing — which will bring the number of copies in print to more than 900,000. Most comics haven't seen circulations like that since the artificial spikes of 1993. Most of the audience for the *Pokémon* comics, according to Viz Director of Sales and Marketing Oliver Chin, is in elementary school, in the 8-10-year-old range.

Many of these new comics readers are trying other Viz titles, too, Chin said. "*Dragonball* and *Dragonball Z* are taking off like rockets. *Dragonball Z* #1 will have its sixth printing since March 1998 — definitely defying com-

ics gravity — and will surpass 100,000 copies in print. *Ranma 1/2* is also getting a lot of new interest. (No surprise here.)"

Whether this new surge of interest in comics for kids will spread to non-manga titles remains to be seen. But Viz certainly plans to follow with additional titles aimed at younger readers, Chin said. Viz has already added several new Pokémon titles to its lineup, including new comic books, a line of children's board books, and several other illustrated book projects.

WHAT'S THE APPEAL?

What is it about Pokémon that makes it so appealing, in so many forms, to kids?

It's more than just good marketing, though, as Chin pointed out, Nintendo has many strong licensing partners which keep Pokémon in the public eye.

Not least among these is Warner Brothers, which broadcasts the animated TV series on its WB Network and is releasing the movie to theaters Nov. 12.

The most important thing, Chin said, is story. In the original videogame, a player searched through a

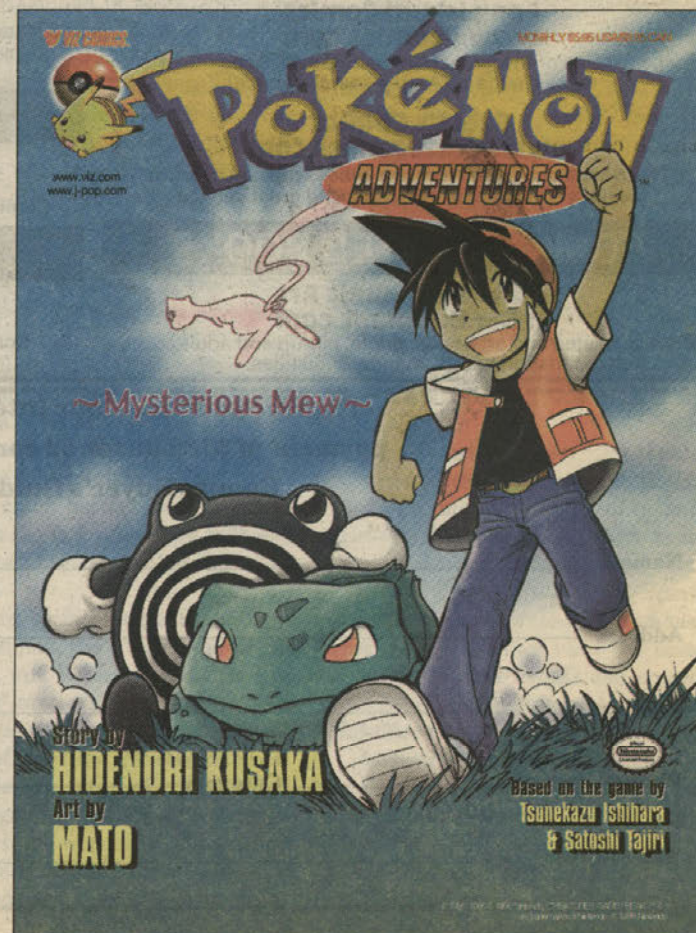
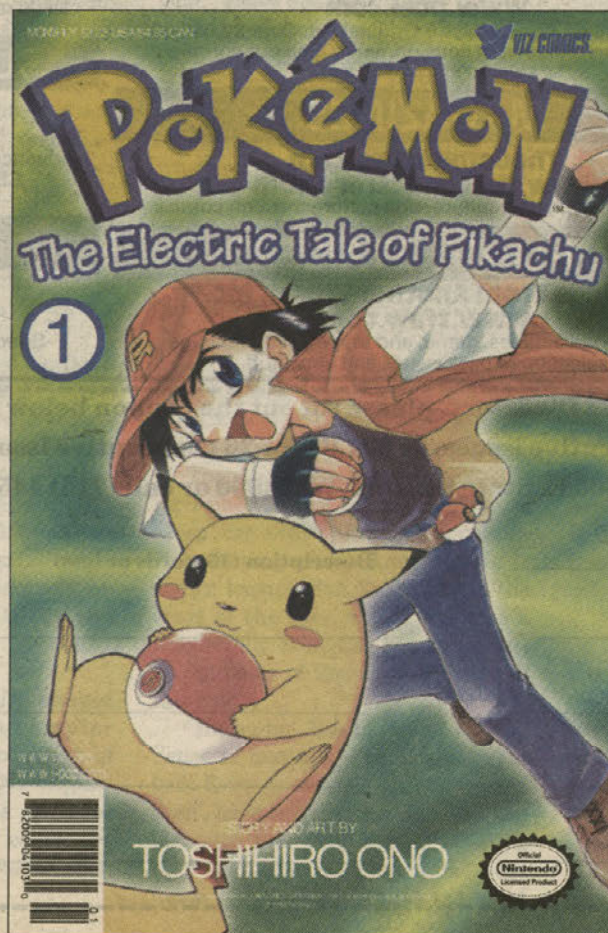
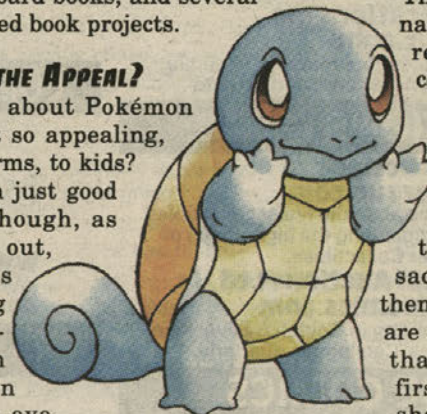
fantasy world for Pokémon to capture and train. Like a virtual pet, a Pokémon must be cared for by its trainer: the player. Two players can trade Pokémon or have their Pokémon battle each other by linking their Game Boy units. These elements provide the basis for a compelling storyline, which is the basis for the TV series and the comic-book series, although each version has its own take on the basic story.

The TV series follows a boy named Ash as he attempts to realize his dream and become a Pokémon Master — something that requires far more work than he had planned on, as early episodes show.

There's a lot of humor in the adventures, with a sad-sack trio of villains calling themselves Team Rocket who are often more of a distraction than an actual threat. Viz' first *Pokémon* comics series shares the same humorous

approach and major characters as the TV series but it's not a straight adaptation.

In fact, one of Viz' new comics projects is the *Pokémon TV Animation Comic Vol. 1*, a full-color adaptation of the first six episodes of the TV series, using animation cels for the art. Com-





ics adaptations of the Pokémon movie, *MewTwo Strikes Back*, and the accompanying short "Pikachu's Vacation," will also be released this month in color.

Pokémon Adventures is the second black-and-white Pokémon title from Viz. Its approach is more closely

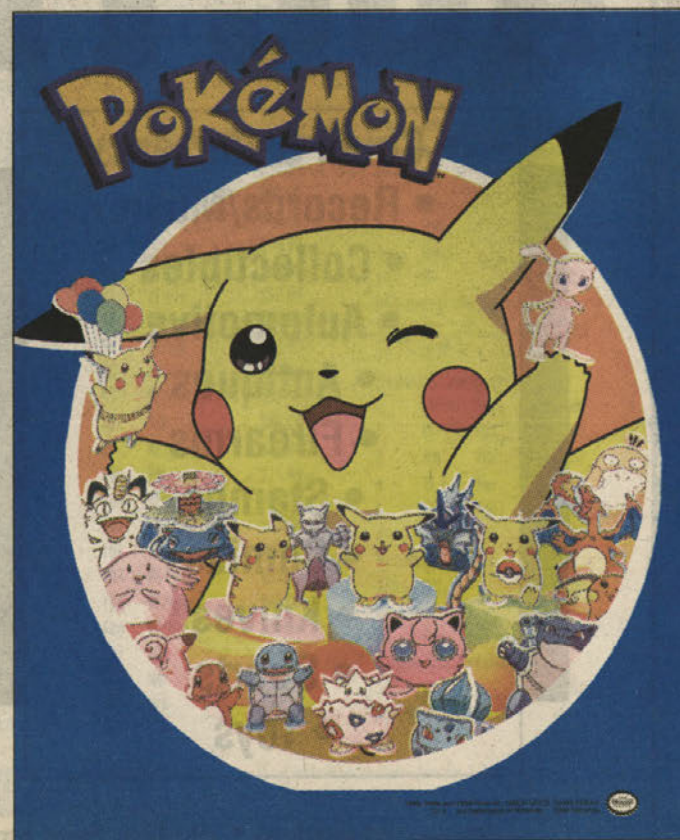
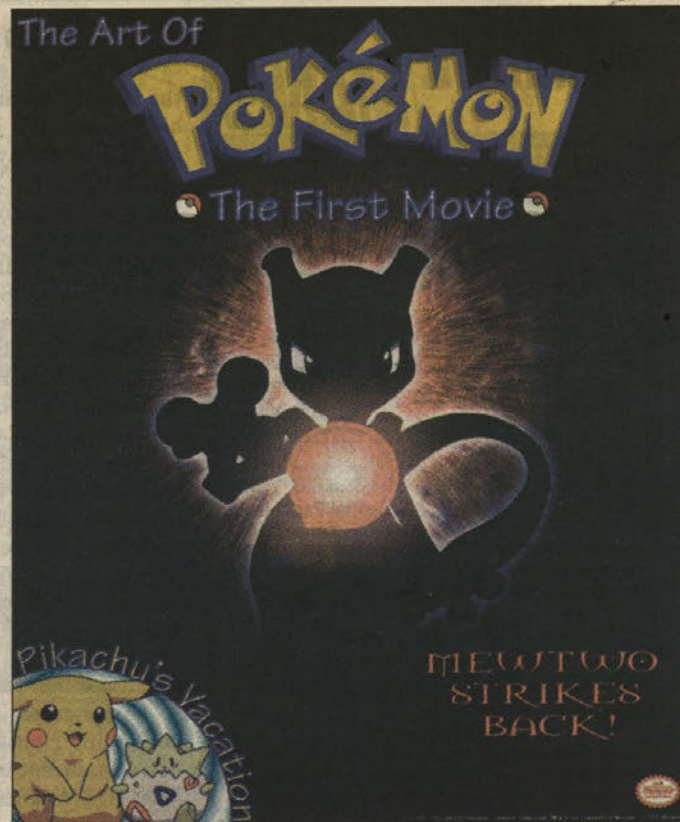
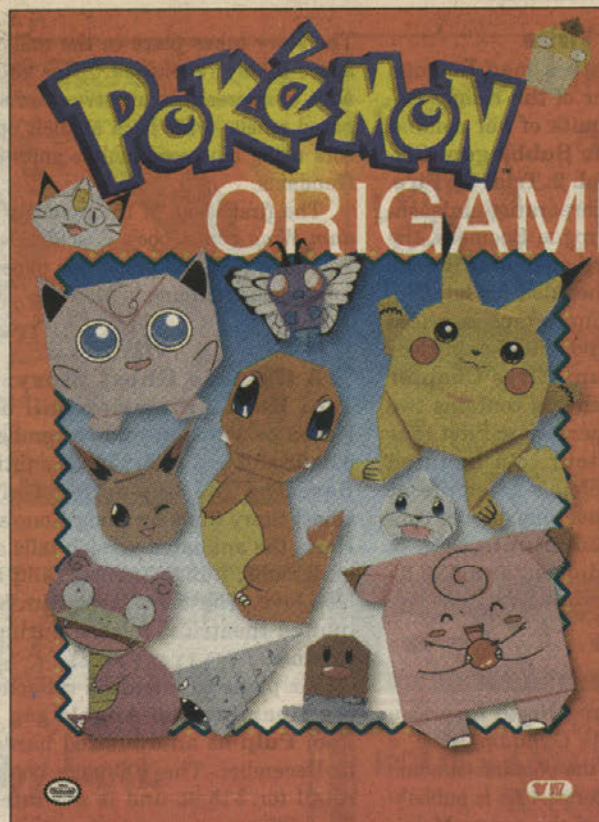
tied to the conventions of the videogame, with a hero named Red (one of players' options for a game name) and a more threatening Team Rocket, here appearing as an organized ninja-clad group of thugs. Red's goal, however, remains the same: to become a master Pokémon trainer. In March, Viz plans to launch *Magical Pokémon Journey*, designed to have greater appeal to girls, in a format similar to *Pokémon Adventures*.

VIZ TAKES AIM AT THE BOOKSHELF

With years of experience in translating Japanese comics, Viz is ideally placed to bring heavily illustrated Pokémon book projects to an English-speaking audience, as well. Such projects include *The Art of Pokémon: The First Movie*, a storybook illustrated with scenes from the movie and "Pikachu's Vacation"; activity books like *Pokémon Origami* and *Let's Find Pokémon*; a book of punch-out Pokémon standees; and *Pokémon Tales*, a series of 18-page full-color board books for children.

More than 40 of the *Pokémon Tales* books have been released in Japan, each illustrated by a different artist in a wide range of styles and mediums. (The individual Pokémon pictured here are examples of the different styles used for *Pokémon Tales*.) With such titles as *Come Out, Squirtle!*, *Pikachu's Day*, and *Where's Clefairy's Voice*, these contain very short, simple stories aimed at an even younger audience than the comics.

As long as Pokémon continues to enthrall children, parents can expect to see more and more Pokémon toys, games, books, candy, T-shirts and who knows what else. And comics fans may eventually find an increasing number of kids who grow up thinking of comics as something cool to read.



the ANIME/MANGA T-SHELF

This week in Japanese comics and animation

August 1999 Top Anime Sales by Retailers

- 1 Dragonball Z.....Pioneer
- 2 Pokémon.....Viz
- 3 Ranma ½.....Viz
- 4 Neon Genesis Evangelion.....A.D. Vision
- 5 Tenchi Muyo.....Pioneer
- 6 Bubblegum Crisis.....A.D. Vision
- 7 Robotech.....Voyager
- 8 Fushigi Yugi/Mysterious Play.....Pioneer
- 9 Dirty Pair.....A.D. Vision
- 10 Record of Lodoss War.....Central Park Media

Source: Comics Retailer Magazine

August 1999 Top Anime Sales to Retailers

- 1 Sailor Moon R Movie Collectors Ed.Pioneer
- 2 Sailor Moon S Movie Collectors Ed.Pioneer
- 3 Sailor Moon Super S Movie.....Pioneer
- 4 Ninja Resurrection: Hells Spawn.....A.D. Vision
- 5 Bubblegum Crisis 2040 Vol. 1.....A.D. Vision

Source: Preorders to Diamond Comic Distributors

August 1999 Top Manga Sales to Retailers

- 1 Pokémon: Electric Pikachu Boogaloo #2.....Viz
- 2 Sailor Moon #11.....Mixx
- 3 Dragonball Z Part 2 #9.....Viz
- 4 Dragonball Part 2 #6.....Viz
- 5 Oh My Goddess! 4th Goddess #4.....Dark Horse
- 6 Gunsmith Cats: Bean Bandit #8.....Dark Horse
- 7 Blade of the Immortal #36.....Dark Horse
- 8 Ranma 1/2 Part Eight #5.....Viz
- 9 Solar Lord #6.....Image
- 10 Shadow Lady: Eyes/Stranger #11.....Dark Horse

Source: Preorders to Diamond Comic Distributors

A.D. Vision

Face to face with a mad Boomer, the newest member of the Knight Sabers learns the limits of her combat suit the hard way in **Bubblegum Crisis: Tokyo 2040 Vol. 2: Trial by Fire**. While the Genom corporation unleashes a new wave of rogue Boomers, the A.D. Police declare open war on the Knight Sabers. Scheduled for late November, this 90-minute tape is priced at \$24.95 dubbed and \$29.95 subtitled.

Those Who Hunt Elves Chapter 4: Ghostly Encounters contains two new episodes of the series. First, our heroes take a detour to a haunted mansion, then Celcia's attempts at astral projection have unexpected consequences. The 60-minute tape is priced at \$24.95 dubbed and \$29.95 subtitled and scheduled for late November.

Mixx Entertainment

Mixx has acquired North American publishing rights to *Gundam Wing*, a new installment in the popular Gundam giant-robot manga series. (Viz is publishing an earlier part of the series, *Mobile Suit Gundam 0079*). "Gundam has been the *Star Wars* of Japan for the past 20 years," said Mixx Director of Development Joel Baral. "We see limitless possibilities for Gundam in the U.S."

Gundam Wing takes a lighter, less violent approach in its storytelling and is suitable for a wider audience, according to Mixx Entertainment's Jay Goldstein.

The story takes place in the midst of a space-colony revolution. After two decades of oppression, a network of space-based rebels strike back at their oppressors using advanced mobile suits called Gundams.

The first issue of the monthly *Gundam Wing* comic book is scheduled for February, with the first trade paperback collections beginning in May.

Viz

A Chinese Ghost Story: The Tsui Hark Animation will be released on video in mid-November for \$19.98 dubbed and \$24.98 subtitled. Based on the live-action Chinese Ghost Story films by Hong Kong's Tsui Hark, the animated version tells a tale of demons, hungry ghosts, and timeless love. The 84-minute film had a limited theatrical release during the summer.

Viz plans to release a collection of the **Heartbroken Angels** gag strip from *Pulp* as an oversized hardcover in December. The 100-page book will retail for \$15.95 and is not intended for children.

Pokémon: Surf's Up, Pikachu is a new four-issue series beginning in November. The series follows Ash and Pikachu's adventures in the Orange Island. In the first 32-page, \$2.95, black-and-white issue, the pair try to help the inhabitants of a jungle island whose plants are being picked clean by a hungry Snorlax.

Available now ... Reviewed by Joyce Greenholdt

Magic Knight Rayearth Vols. 1 and 2

Mixx Entertainment

In *Magic Knight Rayearth*, three 14-year-old schoolgirls are plucked from our world into the fantastic land of Cephiro. According to an ancient prophecy, Hikaru, Fuu, and Umi are the only people who can become the Legendary Magic Knights and defeat an evil conqueror. Since there's no other way to get back to Earth, the girls take up the challenge — perhaps a little too blithely, since to them it sounds a lot like the plot for a videogame.

This series is aimed at a young audience, and fans of *Sailor Moon* should enjoy the adventures of the trio of heroines. The lead characters each have a distinct personality, though they all share a near-terminal perkiness that older readers may find a bit tiresome.

Still, the books are good fun for all ages, and the print quality is high, with nice, sharp art in the typical *shojo manga* (girls' comics) style. And with more than 200 pages in each volume, readers get a

nice big chunk of story to read with each new release.



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POINT OF VIEW

BY Mark EVANIER



In keeping with the recycling guidelines outlined by the Los Angeles Bureau of Sanitation, the following is a recycled column. I've rewritten it a bit, but it's an oldie and, I hope, a goodie, as well. I'll be back with something new next week, assuming I either finish the script I'm currently writing or manage to get myself fired. No wagging. — M.E.

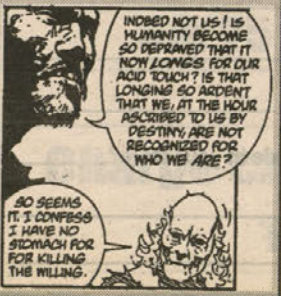


By Maggie Thompson

The first issue of DC/Vertigo's four-issue *Four Horsemen* mini-series is scheduled for release Dec. 29 (though dated Feb 2000) — meaning its readers will be looking at it as the old year turns to the new. And that's where the story begins, as Plague, Famine, War, and Death show up in the middle of a New Year 2000 celebration. They're bewildered to find the crowd's reaction. "They invoke our names, yet neither recognize nor fear us," says — well, it's not really clear which says it. Maybe War? This installment focuses on Famine, as all four hang out in a bar to figure out what to do next.

Well, the \$2.50 issue focuses on Famine — but it's also the story of a woman he chats with there. It's her story which reveals to a troubled Famine that he might actually be a boon to Earth's population. And there'll be more to unsettle *The Horsemen* as the series progresses.

It's part of V2K, Vertigo's first "fifth-week" project, and is written by Robert Rodi and drawn by Essad Ribic. Rodi could have tossed off some dark humor and left it at that. Instead, he poses disquieting questions about how and why the world has changed since *Revelations*.



Suppose you were given a choice of two activities and you absolutely, positively had to do one of them. Which of these would you pick?

One activity is to breakdance barefoot across a field strewn with shards of broken glass. The other activity is to write a network variety show.

For me, it's No Contest. I've written network variety shows and give me the broken glass, anytime. To explain why, I have only to tell the Cesar Romero story.

Years ago, there was a five-week Summer variety series on ABC called *The Half-Hour Comedy Hour* which you probably didn't see. Odds are, you were watching *The "A" Team* on NBC, along with most of America.

The producers hired a terrific cast of then-unknowns, including Arsenio Hall, Jan Hooks, and Victoria Jackson and a large writing staff, myself included. They felt I was a handy guy to have around when something had to be written at the last minute — which, on a variety show, is the only way things are ever written.

After having head-written variety shows for several years, I had given up the vineyard for reasons that will become apparent. Still, the cast and crew of this show looked like they would be fun to work with — so I said yes. Fortunately for my health and sanity — what little I had left of each — I was not going to head-write; that task was left to a wickedly witty gent named Phil Hahn.

Phil got his start writing greeting cards for the Hallmark folks in Kansas City. He teamed up with a friend named Jack Hanrahan and they began writing for *Mad* magazine. They also helped one of Hallmark's star artists, Paul Coker, become a regular illustrator for *Mad*.

Later, Hahn and Hanrahan migrated to Hollywood, where they quickly became one of the hottest comedy-writing teams in town, working on *Get Smart*, the original *Rowan and Martin's Laugh-In*, *Sonny & Cher*, and many more. They also wrote for a number of Hanna-

... with special guest-star

Barbera cartoons of the late '60s. There was a period where their credits could be seen on almost every show I watched.

They'd gone their separate ways, with Phil heading off to Utah for a time to produce various TV shows starring various people named Osmond. Now, he was back and doing a fine job organizing the scripting of an utterly chaotic enterprise.

Here's a true story —

Actually, everything I'm telling you here is true but I have to emphasize that this one is true because it's so incredible.

One day while I was working on the show, my friend Russell Myers happened to be in L.A., visiting from outta-town, and he came by so we could go to lunch. Russell is, of course, the acclaimed cartoonist behind the wonderful newspaper strip *Broom-Hilda*.

As we were heading out for a bite, he happened to glimpse Phil Hahn sitting behind a desk in his office with the door open. Russell took three steps past, stopped, and said, "I know that man."

I took him in and introduced him to Phil who said, "I know you from somewhere, too." It took them maybe 30 seconds to figure it out.

Twenty years earlier, Russell Myers had worked in the Hallmark building in Kansas City, designing cards. Phil Hahn had had the office across the hall.

Little, tiny world.

Near the start of production

on *The Half-Hour Comedy Hour*, the producers went into Phil's office and asked him to have us (the writing staff) start whipping up cameo spots for certain guest stars they hoped to procure. One of them listed the prospective guests for Phil: Burt Reynolds, Stevie Wonder, James Coburn, Donna Summer.

Phil pulled out a legal pad and wrote on it, "Four Cesar Romero spots."

They said, "No, no. Cesar Romero isn't going to be on the show. We're going to get Burt Reynolds, Stevie Wonder, James ..."

Phil just leaned back in his chair and said, "I've done a lot of variety shows, and the producers always come in the first day and say they're getting Burt Reynolds, and it always winds up being Cesar Romero. He's always available. No matter who they say they're going to book, they always wind up with Cesar Romero. So we'll just write the spots for Cesar and it'll save us a lot of work later, switching them over."

But the producers insisted —

"We're getting Burt Reynolds!" — and told Phil to write sketches for the names they'd named. Phil complied but he had us write them like this:

BURT REYNOLDS SPOT (Cesar Romero)

BURT (Cesar) ENTERS, SITS DOWN NEXT TO A BEAUTIFUL GIRL.

BEAUTIFUL GIRL

Oh, Mr. Reynolds! (Mr. Romero), I've seen all your movies...

BURT (Cesar)

Oh, thank you...

BEAUTIFUL GIRL

I especially loved you in "Deliverance." (on the "Batman" TV show.)

And so on. Perhaps feeling challenged by Phil's attitude, they set to work and managed to land, for cameo guest appearances, not only Burt, Stevie, James, and Donna, but also Lindsay Wagner, Richard Pryor, Robert Guillaume, Anson Williams, Henny Youngman, Tony Danza, Dick Clark, Bob Eubanks, David Horowitz, several others I'm forgetting, and, yes, even Pia Zadora. Pia Zadora, by the way, is about eight inches tall.

These were cameo spots, meaning that the star came in, taped a bit or two, and left. Generally speaking, this took from 30 minutes to two hours.

Usually, they had not seen the material in advance. They'd arrive, and the producer would round up a couple of writers to demonstrate what had been written. We'd act out the bit for the guest and, if he or she had problems with it, do a fast rewrite to suit.

One day, I was sitting on the set with another writer — a clever gent named Mert Rich — when a frantic production assistant ran up to us. "You're needed backstage," she yelled. "Joan Collins is here!"

Mert and/or I muttered something about being fed up with guest stars who insist on having sex with the writers. The P.A. didn't get that we were kidding and said, "No, no! You have to act out the sketch for her."

We did. We went back to her dressing room and Ms. Collins watched in ice-encrusted silence, as Mert and I performed a couple of short comedy bits. When we were done, we waited for her to say something — "I like it" or "I hate it" or



anything. Instead, after a very long pause, she turned to Mert and said, "Get me a tissue."

She pronounced it very British with no "h" sound in it: Tiss-you. As if it rhymed with "miss you" or "kiss you."

Mert was baffled. He was a writer on the show — a good one, too — not an errand boy. Ms. Collins, however, was a very special guest star and it would not help matters if she got irate and stormed out. Obliging, he went over to the make-up room and fetched what she'd asked him to fetch.

She didn't say, "Thank you." In fact, I don't think she ever said anything to either of us. But she did go out and tape the spots we'd demonstrated and then she departed.

A little later that day, John Davidson was in to tape a spot. He was right in the middle of it, when he suddenly stopped and called out, "Hold it! Is Mert Rich here? Mert Rich?"

Mert was backstage, but he heard John Davidson (whom he had never met) yelling his name and ran out. "You wanted me?"

"Yes, Mert," John announced. "Get me a tiss-you!"

The whole crew broke up, and Mert realized he'd been had. Someone — I wonder who — had briefed Davidson to ask that.

Thereafter, almost every single guest star on the show asked Mert for a tiss-you. Everyone on the crew asked, too. Mert would walk through the halls of NBC, and total strangers would ask him for a tiss-you. He took to carrying a box of Kleenex around at all times and dispensing them to everyone who asked — and even a few who didn't.

The other cameo stars were all wonderful, especially Ricardo Montalban, who was just as nice as you'd want Ricardo Montalban to be. He actually did not care for the piece that had been written for him — not that it wasn't funny, but we had him playing himself and flirting with a cute blonde. That was a problem.

He graciously explained he had been married a long time to a very well-known actress. He had also

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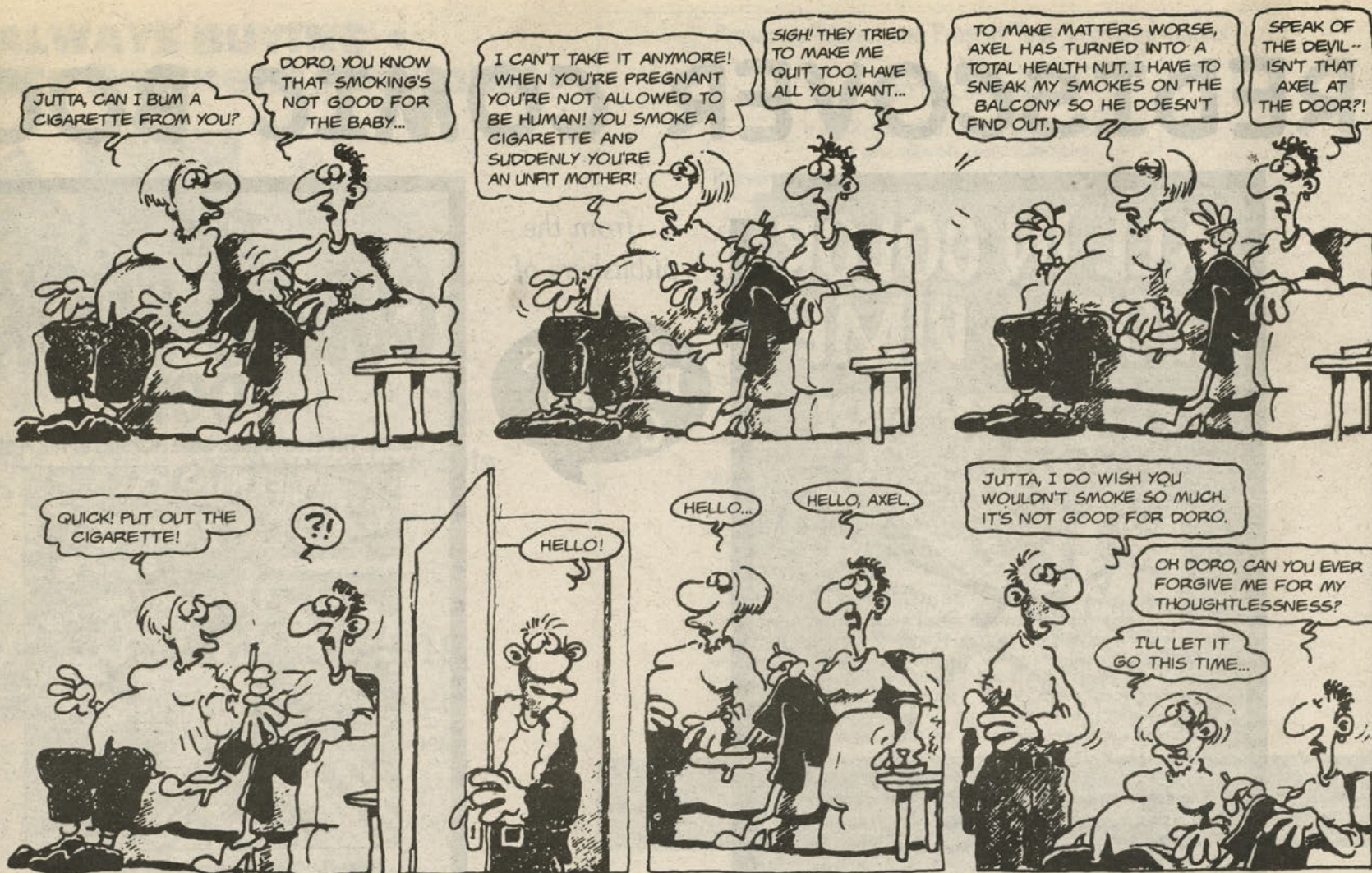
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worked for much of his career to improve the image of Hispanic characters in film, particularly to counter the stereotype of the "Latin Lover."

We could ridicule him in any other way we liked, he said, but he would prefer not to suggest that he would ever cheat on his spouse.

Ordinarily, when a star says he won't do what you've written, what you want to say is, "Shut up and read the cue cards, you overpaid ex-waiter." You can't always say that, of course, but the thought does come to mind.

But Señor Montalban was so charming, we fell over ourselves to rewrite until he was satisfied. He was the politest actor I've ever met in my life. He didn't even ask Mert to get him a tiss-you.

Meanwhile, throughout weeks of taping, Phil Hahn was wandering around the stage, puzzled, muttering, "Where's Cesar? Why isn't Cesar here? He always shows up, sooner or later..." When the daily Call Time sheets were distributed, Phil would snatch them up and search for Cesar Romero, worrying that maybe he was ill or something...

Hahn was baffled because booking guests on a variety show is usually the killer headache. The ones the network likes are never available. The ones who are available, the network can't stand. Any guests who are available and acceptable to the network want more money than you can possibly afford to pay them, plus they

won't rehearse. They want to show up, tape, and be gone in an hour, plus they want to read the material before they'll commit.

The last demand is the killer for writers. I don't know how many times I've been sitting there and the producer runs in and says, "We've got a shot at getting William Shatner, if he likes the material and if we'll let him sing. Write something up!"

So I, dutiful Head Writer that I am, work with the staff and cobble up a sketch in which Bill gets to sing, gets to squeeze some pretty ladies, and gets all the laughs—but, before it's even done, in rushes the producer who says, "Shatner's just left to do a film in Europe, but I think we have a shot at getting Fran Drescher if she likes the material. Switch the Shatner bit."

— to which I protest, it can't be done: We have *Star Trek* jokes in there, *T.J. Hooker* jokes, *Rescue 911* jokes — and the producer says, "Look, I promised Drescher's agent I'd have some pages over there, this afternoon. Write something."

You think I'm exaggerating? I swear this is true: On one show I did, the network wanted us to get Penny Marshall and her then-hubby, Rob Reiner, to guest. We wrote a sketch for the both of them — a very funny sketch, I thought. Then Rob decided he wasn't available, so we rewrote it for Penny alone. OK, fine. Then Penny wanted too much money, but, luckily, Sally Struthers was available. OK: Out Penny, in Sally.

We rewrote the sketch again for Sally

(not a huge change) and Sally actually showed up to rehearse for about an hour. Then she got a movie to do, so goodbye, Sally. Now, whom could we get? How about Erik Estrada? Fine. Out Sally, in Erik. We had to rewrite the sketch from Sally to Erik, who is, after all, almost the exact same type (?). Then the network called and said they wanted Penny in the show so much, they'd chip in for her fee. So then we went back and rewrote the Erik sketch so it was Erik and Penny, both.

Done? Nope. Penny then decided she didn't want to be in the same sketch with Erik. She wanted her own sketch. So we put the Erik sketch back the way it was, wrote a whole new sketch for Penny, and trimmed everything else in the show to make room for the Penny sketch.

I don't know how many times we rewrote that sketch. A secretary told me it was 32 and it may have been. And remember that every rewrite involved costumes and sets and props and music cues and cast approvals and censors and migraines galore.

It's like that on every show, night through day and back again. We stay up till all hours, trying to switch the Erik Estrada material to Sherman Hemsley without changing much because we tape in 10 hours and there's no time to build new sets or costumes or change music that's already recorded.

The Estrada-Hemsley conversion is a true example and one of the easier ones I had to make. Another time, it was chang-

ing a part conceived for Buddy Ebsen to Florence Henderson. Yet another time, Leonard Nimoy canceled and the producer said he'd find a replacement who was similar so we could use what was already written. He got Jerry Lewis. Now, are you beginning to understand why I stopped writing variety shows?

There are two postscripts to this tale. One is that *The Half-Hour Comedy Hour* did OK, given its competition, but not OK enough to warrant more episodes. Still, it helped Jan Hooks and Victoria Jackson get "discovered" for *Saturday Night Live* — and Arsenio Hall has done pretty well for himself, as have most of the other cast members and writers.

Postscript #2 is a call I got a few months later from Phil Hahn. He was writing a variety show for someone, and they told him, "Hey, we're getting Bette Midler! Write something for her." Phil forgot and actually wrote something for Bette Midler.

Weeping over the phone, he told me, "They just came in and told me they couldn't get Bette and I had to switch the sketch around to the star they could get. You'll never guess who it is —"

Yes, it was him. He's always available. Mark Evanier gets his mail at PMB 303, 363 S. Fairfax Ave., Los Angeles, CA 90036-3124, and on the 'net at me@evanier.com.

P.S. I wrote the above article in '84. Since then, Mr. Romero has passed away. This has only slightly cut down on his availability.

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SATURDAY, DEC 4
2:00-5:00pm

THE BAY AREA'S LEADING COMIC BOOK DEALER!

TRADERS

Trader ads are available for \$43.00 each. Traders are designed by the advertiser on 8-1/2" x 8-1/2" paper. We reduce the ad to 3-1/4" x 3-1/4" size. Trader ads are a low cost form of advertising. Because of this, CBG does not typeset, screen photos, add logos, artwork or credit card symbols to Trader ads.

KID STUFF ALL COMICS \$1.00 EACH

TERMS: ALL COMICS IN MINT CONDITION. MULTIPLES AVAILABLE. BUT PLEASE LIST ALTERNATIVES. POSTAGE IS \$3.00 & 10¢ PER COMIC. PLEASE SEND PAYMENT TO: DARK TOWER BOOKS & COMICS, 436 MID RIVERS MALL DRIVE, ST. PETERS, MO 63379

ADVENTUROUS UNCLE SCROOGE #1-A
ALADDIN #1,3,5-10
BEAUTY & THE BEAST #1-4,6-9,11
CHIP & DALE RESCUE RANGERS #1,3,4,6,9
DISNEY AFTERNOON #1-9
DISNEY COMIC HTS #1,2,4,6,11,13-16
DONALD DUCK #451-540,562,564-566,568-571,573-575,577-580,582-585,587-590,592-595,597-599,601-604,606-609,611-614,616-619,621-624,626-629,631-634,636-639,641-644,646-649,651-654,656-659,661-664,666-669,671-674,676-679,681-684,686-689,691-694,696-699,701-704,706-709,711-714,716-719,721-724,726-729,731-734,736-739,741-744,746-749,751-754,756-759,761-764,766-769,771-774,776-779,781-784,786-789,791-794,796-799,801-804,806-809,811-814,816-819,821-824,826-829,831-834,836-839,841-844,846-849,851-854,856-859,861-864,866-869,871-874,876-879,881-884,886-889,891-894,896-899,901-904,906-909,911-914,916-919,921-924,926-929,931-934,936-939,941-944,946-949,951-954,956-959,961-964,966-969,971-974,976-979,981-984,986-989,991-994,996-999,1001-1004,1006-1009,1011-1014,1016-1019,1021-1024,1026-1029,1031-1034,1036-1039,1041-1044,1046-1049,1051-1054,1056-1059,1061-1064,1066-1069,1071-1074,1076-1079,1081-1084,1086-1089,1091-1094,1096-1099,1101-1104,1106-1109,1111-1114,1116-1119,1121-1124,1126-1129,1131-1134,1136-1139,1141-1144,1146-1149,1151-1154,1156-1159,1161-1164,1166-1169,1171-1174,1176-1179,1181-1184,1186-1189,1191-1194,1196-1199,1201-1204,1206-1209,1211-1214,1216-1219,1221-1224,1226-1229,1231-1234,1236-1239,1241-1244,1246-1249,1251-1254,1256-1259,1261-1264,1266-1269,1271-1274,1276-1279,1281-1284,1286-1289,1291-1294,1296-1299,1301-1304,1306-1309,1311-1314,1316-1319,1321-1324,1326-1329,1331-1334,1336-1339,1341-1344,1346-1349,1351-1354,1356-1359,1361-1364,1366-1369,1371-1374,1376-1379,1381-1384,1386-1389,1391-1394,1396-1399,1401-1404,1406-1409,1411-1414,1416-1419,1421-1424,1426-1429,1431-1434,1436-1439,1441-1444,1446-1449,1451-1454,1456-1459,1461-1464,1466-1469,1471-1474,1476-1479,1481-1484,1486-1489,1491-1494,1496-1499,1501-1504,1506-1509,1511-1514,1516-1519,1521-1524,1526-1529,1531-1534,1536-1539,1541-1544,1546-1549,1551-1554,1556-1559,1561-1564,1566-1569,1571-1574,1576-1579,1581-1584,1586-1589,1591-1594,1596-1599,1601-1604,1606-1609,1611-1614,1616-1619,1621-1624,1626-1629,1631-1634,1636-1639,1641-1644,1646-1649,1651-1654,1656-1659,1661-1664,1666-1669,1671-1674,1676-1679,1681-1684,1686-1689,1691-1694,1696-1699,1701-1704,1706-1709,1711-1714,1716-1719,1721-1724,1726-1729,1731-1734,1736-1739,1741-1744,1746-1749,1751-1754,1756-1759,1761-1764,1766-1769,1771-1774,1776-1779,1781-1784,1786-1789,1791-1794,1796-1799,1801-1804,1806-1809,1811-1814,1816-1819,1821-1824,1826-1829,1831-1834,1836-1839,1841-1844,1846-1849,1851-1854,1856-1859,1861-1864,1866-1869,1871-1874,1876-1879,1881-1884,1886-1889,1891-1894,1896-1899,1901-1904,1906-1909,1911-1914,1916-1919,1921-1924,1926-1929,1931-1934,1936-1939,1941-1944,1946-1949,1951-1954,1956-1959,1961-1964,1966-1969,1971-1974,1976-1979,1981-1984,1986-1989,1991-1994,1996-1999,2001-2004,2006-2009,2011-2014,2016-2019,2021-2024,2026-2029,2031-2034,2036-2039,2041-2044,2046-2049,2051-2054,2056-2059,2061-2064,2066-2069,2071-2074,2076-2079,2081-2084,2086-2089,2091-2094,2096-2099,2101-2104,2106-2109,2111-2114,2116-2119,2121-2124,2126-2129,2131-2134,2136-2139,2141-2144,2146-2149,2151-2154,2156-2159,2161-2164,2166-2169,2171-2174,2176-2179,2181-2184,2186-2189,2191-2194,2196-2199,2201-2204,2206-2209,2211-2214,2216-2219,2221-2224,2226-2229,2231-2234,2236-2239,2241-2244,2246-2249,2251-2254,2256-2259,2261-2264,2266-2269,2271-2274,2276-2279,2281-2284,2286-2289,2291-2294,2296-2299,2301-2304,2306-2309,2311-2314,2316-2319,2321-2324,2326-2329,2331-2334,2336-2339,2341-2344,2346-2349,2351-2354,2356-2359,2361-2364,2366-2369,2371-2374,2376-2379,2381-2384,2386-2389,2391-2394,2396-2399,2401-2404,2406-2409,2411-2414,2416-2419,2421-2424,2426-2429,2431-2434,2436-2439,2441-2444,2446-2449,2451-2454,2456-2459,2461-2464,2466-2469,2471-2474,2476-2479,2481-2484,2486-2489,2491-2494,2496-2499,2501-2504,2506-2509,2511-2514,2516-2519,2521-2524,2526-2529,2531-2534,2536-2539,2541-2544,2546-2549,2551-2554,2556-2559,2561-2564,2566-2569,2571-2574,2576-2579,2581-2584,2586-2589,2591-2594,2596-2599,2601-2604,2606-2609,2611-2614,2616-2619,2621-2624,2626-2629,2631-2634,2636-2639,2641-2644,2646-2649,2651-2654,2656-2659,2661-2664,2666-2669,2671-2674,2676-2679,2681-2684,2686-2689,2691-2694,2696-2699,2701-2704,2706-2709,2711-2714,2716-2719,2721-2724,2726-2729,2731-2734,2736-2739,2741-2744,2746-2749,2751-2754,2756-2759,2761-2764,2766-2769,2771-2774,2776-2779,2781-2784,2786-2789,2791-2794,2796-2799,2801-2804,2806-2809,2811-2814,2816-2819,2821-2824,2826-2829,2831-2834,2836-2839,2841-2844,2846-2849,2851-2854,2856-2859,2861-2864,2866-2869,2871-2874,2876-2879,2881-2884,2886-2889,2891-2894,2896-2899,2901-2904,2906-2909,2911-2914,2916-2919,2921-2924,2926-2929,2931-2934,2936-2939,2941-2944,2946-2949,2951-2954,2956-2959,2961-2964,2966-2969,2971-2974,2976-2979,2981-2984,2986-2989,2991-2994,2996-2999,3001-3004,3006-3009,3011-3014,3016-3019,3021-3024,3026-3029,3031-3034,3036-3039,3041-3044,3046-3049,3051-3054,3056-3059,3061-3064,3066-3069,3071-3074,3076-3079,3081-3084,3086-3089,3091-3094,3096-3099,3101-3104,3106-3109,3111-3114,3116-3119,3121-3124,3126-3129,3131-3134,3136-3139,314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TRADERS

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#1-5, 8
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23 ft. split covers; Baby Face Nelson

44 g; but 2/3 of one story pg missing

46 ft. 52-pg issue

Justice Trap the Gully

8 good but logo mag; S & K cover

27 good, spine roll, soiling; S&K cover

29 g. spine wear, 44-pg issue

30 covers; S&K art

35 g. 17" tear left edge, chewing at D83C

43 g

ATLAS PRE-CODE CRIME (Hard to find)

Justice

17 ft. pg mag upper left hand corner,

brilliant at edges

27 g. cov partly split at sp, date stamp

49 poor, page missing

Crime Exposed

2 ft. creasing, light soiling

3 g; tears at staples

7 g. light spotting at logo

10 pg. date stamp, spine wear, used in POP

16 g. pg. wear, use pg mag top staple

Crime Cases Private Eye (Rocky Jordan)

1 gpg. soiling at logo

Rocky Jordan Private Eye

8 ft. some brittleness at an, sp pg mag

at bottom staple

Crime Can't Win

4 ft

42 pg (R2)

Police Action 3 g; Manoeuvre art & cover

Official True Crime Cases

24 (R1) vg but 3" x 2" pg mag at bot right

hand corner; Shores-e, Dargos-a

(Recon) All True Crime

26 ft (R1); Shores-cover

27 ft-g; electric chair cover

29 ft. cov partly split at spine

32 g

35 g; photo-cover, Canadian edition

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All True Crime (continued)

36 ft. cov almost eqilly split at sp; pg

37 poor, splitting and heavy wear at spine

40 g; 52-pg issue

44 g; 3 g but logo mag; Torres, Manoeuvre

46 ft. 52-pg issue

4 g; heavy spine wear

13 covers; Severin art

Casey Crime Photographer 2 g. soiling at cov

40 poor, no back cover, Zolte Reich cover

50 ft-g. clips off at spine

68 g. sp pg mag at upper right hand corner

70 ft. 1/2 spine mag, 3 link names on cov;

backstage cover

70 ft (another copy), 2" x 1/2" silver mag at

bottom right hand corner

75 g. spine wear

77 ft. covers

85 g; sp pg mag top & bot spine, 5" tear fr

100 ft. damaged spine; Colorado cover

106 pg, key ink doodling on covers; Colorado

118 g. sp pg mag bot spine; Clyde Beatty

120 g. tears at staples

121 g. spine wear

124 ft-g. tape at spine

126 g. spine wear

128, 132, 135 all covers @ \$4

133 ft. 4" tear fr; spine wear; backstage cov

136 g. torn at staples, name on cov

139 gpg; last 52-pg issue

143 g. 2 pos tape at staple; used in POP

156 g. one page missing

JUNIOR COMICS 141, 142, 144 COV

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acters in Slave Canyon. See who

is Doc Dye. Mag complete, some

spine splitting. G+

Walt Disney's MICKEY MOUSE

CLUB STAMP BOOK (A MM

Club Book, Simon & Schuster,

1956, 1" ad) Pictures by Walt

Disney Studio. Cover wear, sp

at corners, no writing/coloring;

tears or loose pages; stamps are

pasted in, 4 stamps mag (R1)

Moore, #5 Mouse-mag, #10

Crickit, #12 Photo) Nice

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Mountain Boys (no date or

publisher given) Spiral-bound, full

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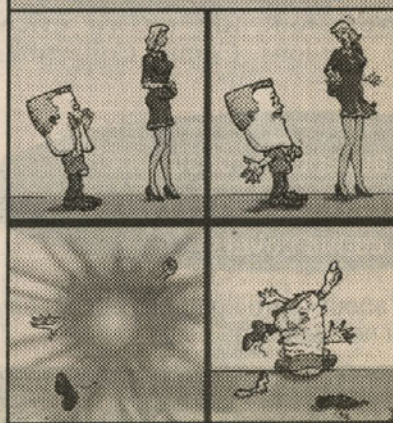


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FRIENDS! COLLECTORS! Countrymen! send my your links! And check out <http://members.aol.com/originalart>. Email me! originalart@aol.com.

KRAZY KAT daily wanted, send info to: Robert Pistella, 9000 lybridge Crossing, Richmond, VA 23236. RPistella@aol.com Also seeking Graphic Gallery #13.

CHARLES SCHULTZ Peanuts art wanted. Specialty pieces, watercolors. Not strips. Contact Louis Bromberg, 16 Harvest Hill, Wethersfield, CT 06109. Dealers welcome.

WOULD LIKE to buy a current original daily Spider-Man strip. Thanks. Tom Vanko, 1527 Somerset Dr., Munster, IN 46321-4387.

ANYBODY WANT to sell an old Dobro guitar for cheap? Please send photo & price. Thanks! Tom Vanko, 1527 Somerset, Munster, IN 46321-4387.

WOULD LIKE to purchase original Spider-Man strip, (current strips preferred). Also trading card art with Spidey. Tom Vanko, 1527 Somerset, Munster, IN 46321.

MIRACLE MAN artwork wanted. Also looking for Michael Golden artwork from Doctor Stange #55. Please contact Mike Sweet, 702-645-0662 or Online tomike@aol.com

G.I. JOE, Spectre art wanted. Send information and prices to: Ron Conner, 2626 10th Ave. W., Bradenton, FL 34205 or 941-748-7984 or <http://www.treasuresntoys.com>

METAMORPHO ART wanted by Frandon and Sal Trapani 1960s. Also Doom Patrol by Bruno Premia. Tim Isaacson, 400 E. Ohio Apt. 2204, Chicago, IL 60611.

COVER PAINTINGS done for magazine covers: Detective, Science Fiction, Men's mags, Women in Danger, 1920's/1960's. Tim Isaacson, 400 E. Ohio Apt 2204, Chicago IL 60611.

DETECTIVE MAGAZINES cover art. Paintings from old Detective magazines 1920s-1960s, the weirder the better! Tim Isaacson, 400 E. Ohio Apt. 2204, Chicago, IL 60611.

SPIDERMAN SPLASHES wanted: Bagley, Lyle, Wieringo, Olliffe, Andru, Lonardi, Frenz, Batman splashes: Wieringo, Nolan, McDaniel Potter. Contact: Doug 609-844-0728 or resnbike@xoommail.com

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DIVA: BIZARRE (softbound) w/lots of B&D art (Ward, Bishop) 10x12" \$15; Young Witches #1 (softbound) \$8. (Must be 21.) Polwort, POB 5152, St. Louis, MO 63139.

LIFE And Times Chester Gould's Dick Tracy, 256 pages, Mint, \$20. Motorola Give Away, N/MT, \$25, ppd. 606-283-2356. Jack Cason, 9 Lakeshore, Florence, KY 41042-9790.

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\$25 H/Cs: Power of Shazam, Batman & Dracula, Red Rain, Batman, Arkham Asylum. Mike, 650-321-6314.

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PLAYBOY ANNUAL, Walford Publishing, 1956, book FN-, dust jacket Good. \$155 includes shipping. The first one I believe! Biff Smith, 1344 West Flower, Phoenix, AZ 85013.

SHADOW, CONAN, Green Hornet, too many to list. Comics, send SASE for list. Trying to clean up stuff don't want. Call Joe, 910-425-9359.

BETTY PAGE: Model vol. one. Art of John Willie: Sophisticated Bondage, vol. one and two, \$30 each; postpaid. James, 770-428-8288.

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COPY OF the Illustrated Harlam Ellisom, published in 1978/79. Gelato, 3936 Vernon Ave., Brookfield, IL 60513.

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DOC SAVAGE paperbacks #8 FN \$12, #46 FN- \$10, #53 FN+ \$12, #70 FN+ \$12, + \$3 postage. Jonathan Loew, Suite 127, 3762 W. 11th Ave., Eugene, OR 97402.

1960'S PAPERBACKS! Mad, Andy Capp, Addams Family, Dennis the Menace, Man From U.N.C.L.E., \$1- \$250 each. 209-825-0479. Kurt, 810 Wentworth Ave., Manteca, CA 95336.

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THE REAL Story of Lucille Ball by Eleanor Harris (1954), Good+, 8-pages/photos, \$25 postpaid. Gordon Sclar, 5010 Lakeview Dr., Fayetteville, NY 13066. 315-637-8549.

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COLLECTOR MAGAZINES: Early 1990s 10 different- Movie Collectors World; Antiquarian Bookman or World Coin News or American Philatelist, \$10. Claude Held, Box 515, Buffalo, NY 14225.

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ASSORTED ROCK and head magazines from the 70's. Circus, Cream, Hightimes, Hit Parade 1976 with KISS cover. About a dozen in all. Larry Gomez, PO Box 27864, Tempe, AZ 85285. 480-968-5064. E-mail: plgomez777@cs.com

PLAYBOY COLLECTION: Have most issues from 1985 through 1994. Will trade for 9/62, 1/98, 1/99 issues. Adams, 285 Beattie Ave., Lockport, NY 14094. E-mail: jqaill@aol.com

MOVIE AND TV star mags, mostly mid-1950s. Modern screen, photoplay, etc. 122 mags. Jim Burke, 61 Parker St., Freehold, NJ 07728.

RARE FILMFA #5/VF \$30. #4/VF, #22/VF, #28/NM \$15@. #52/NM, #59/VF \$10@. Postage extra. Fax 718-646-0211. Write: Bill Yawien, 2625 Emmons Ave #3-B, Brooklyn, NY 11235.

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EERIE WARREN #2 #3 #5 #8 #23. Ed Lancaster, 3364 Kathy Drive, Pittsburgh, PA 15204.

WANTED! TERROS of Dracula. November 1980, February 1981 and any 1982 issues! Gene Broxson 760-247-1428, 22676 Ottawa Road, Apple Valley, CA 92308.

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"COMICS JOURNAL" 76, "Weirdo" with story about Philip K. Dick. Other interviews, criticism, articles about. Don Walsh, 323 Buchanan St., Alexandria, VA 22314-2105. 703-548-5742.

"REAL" MEN'S magazines wanted. Stag, Male, Man's Action, True Men, etc. Nazi's, Women in Bondage/ Torture. Tim Isaacson, 400 E. Ohio Apt. 2204, Chicago, IL 60611.

ANYONE HAVE these? Mike Shayne Mystery, February 1968; Harsh Mistress SF #1. Quote a price. Bill Finocchiaro, 611 Kimball Ave., Fulton, NY 13069. 315-593-3454.

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RECORD ALBUMS. Monkees, Elvis Presley, Beach Boys, Bee Gees, Al Gaiola, Ray Charles, Cher, Kingston Trio, Dean Martin, others. 99¢ LSASE. Frick, Box 113, Jonesboro, IL 62952.

BETTIE PAGE autographed phone cards! Bettie in Jangleland and Bettie and Bunny: \$35 each. Autographed by Bettie Page and Bunny Yeager: \$50. Argo City 800-345-9155.

RARE CEREAL box! 1946 Kix Atom Bomb Ring. One sold for \$1,700 this summer. \$1,350. Call for details. John Fawcett 207-832-7398 before 8pm Eastern.

BLONDIE, 1952 dry paint set, tin, color, 14 paints, brush, water tin, mint, \$20 ppd. 419-625-4929. John Bragg, 626 Pierce St., Sandusky, OH 44870.

LIKE STATUES? Bowen's Batman \$750, Lobo \$300, Wonder Woman \$175, "Blue" Grendez \$325, Bowen's Sandman \$750, White Elektra \$225. Many others. Kevin 619-427-1462.

BOOK POTATO Literary Agency. Representing writers. In person, Saturday 2-5pm at Good Books, Smithfield, NC. 919-989-8209 or 252-758-8664. Book Potato, PO Box 603, Greenville, NC 27835. <http://members.aol.com/bookpotato>

1975 NY Comic Book autographed Vaughn Bode, Steranko, Cockrum Seving & Dan O'Neill \$300 or best offer. CBH, 421 Bobbin Mill Rd, Media, PA 19063.

4661 MISCELLANEOUS, WANTED

WANTED: B.C. and Superhero glasses/ dishes. Tick and Marvel Superhero videos. Rob Moore, 870B North Meadows Court, Columbus, OH 43229. E-mail: LMoore1078@aol.com

CIGARETTE COUPONS wanted. Everything except Phillip Morris products. Paying 7% face. Unexpired only. For prompt payment, send to: John Travolini, 217 New Road, Wilmington, DE 19805.

WANTED DUNE figures MOC, 1976 DC Pepsi glasses, Super Powers and Secret Wars lunch box and thermos. Hal Reed, 320 Parkshore Dr., Columbia, SC 29223.

"THE LAST Train" British sci-fi, 6-part series, will pay any reasonable price. Contact Bob at 212-942-3500 or rg.busch@erols.com

PAYING 75¢ each for pre-1960 comics in Good or better condition. For prompt payment, send to: John Travolini, 729 Berry Road, Wilmington, DE 19810.

WANTED: EPISODES of Sunset Beach featuring Witch and her Doll-Boy (Spike?). Will Day, PO Box 131, Eddington, ME 04428.

STACEY DASH, star of Clueless. Photo, magazine, fan clubs, anything about her. Louis Sullo, Jr., 3000 Bronx Park E., #17B, Bronx, NY 10467.

4661 MISCELLANEOUS, WANTED

WE BUY all 1929-1969: Comic Books, Pulp Magazines, Big Little Books. Very serious buyer. Ed Kalb, 1353 S. Los Alamos, Mesa, AZ 85204. 480-981-8957. edkalbcomx@aol.com

WE BUY All 1929-1969: Mad and Monster Magazines, movie posters, very serious buyer. Ed Kalb, 1353 S. Los Alamos, Mesa, AZ 85204. 480-981-8957. edkalbcomx@aol.com

RAVEN, ADULT film actress (tall, dark-haired beauty). Videos, magazine appearances, articles, fan club material, photos, more. Biff Smith, 1344 West Flower, Phoenix, AZ 85013.

MCGREGOR'S HARDCOVER Sabre anniversary graphic novels. I some how misplaced the ordering information. Publisher's help appreciated. Thanks! Howard Michaels, Jr., 706 North Cottage, Mercer, PA 16137-5310.

WANTED: VHS videotape copy of Friedkin's "Nightcrawlers" segment from semi- recent Twilight Zone Revival. Scott Grammel, 41 Strong Ave., Northampton, MA 01060. All answered.

LUNCH BOXES: Atom Ant, 1950's Superman, Steve Canyon, Supercar, Fritos, Dr. Seuss, Flintstones, Yellow Submarine, Munsters, Batman, Popeye and any Beatles thermoses. Doug Hazlewood, 361-572-8658. haze54@excite.com

OH MY brain hurts. I want to spend big money for Monty Python items. Please call or write. Steven Silva, 2211 Sylvan Ct., Kissimmee, FL 34746. 407-343-1480.

BEATLES WANTED: any Beatles thermoses, Yellow Submarine lunchbox, Halloween costumes, large plaster noddies, "Ticket to Ride" picture sleeve, "Disk Go-Case" record holders. Doug Hazlewood. 361-572-8658. haze54@excite.com

WANTED TARZAN! Other Elmo Lincoln Tarzan's. Also Silent Son Of Tarzan. VHS Please. David Burton, Box 4432, Manchester, NH 03108-4432.

"VERTIBIRD" TOY helicopter set from 1970s. Flies in a circle on the floor at the end of a rod connected to a center base. 281-347-0648.

SEXY FEMALE celebrities, movie stars, TV, sports, music. Want photos, videos, magazines. Send detailed list(s) to: Gilbert Bradley, 8523 Mt. Scott, El Paso, TX 79904-2914.

ANIME WANTED laser disc, VCD, DVD, VHS. New, used, dub, sub. Write: Samuel Joyner, RR 3 Box 257-B, Tall Oaks Rd., Tarboro, NC 27886.

SAN DIEGO Comic-Con Programs 1977, 1980-83, 1985-86, 1988-89. Contact: Gary, 8916 Blomberg St. SW, Olympia, WA 98512. 360-352-0432. E-mail: grossfam@olywa.net

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BOZO CLOWN and other regional, local, live action children's programs on video tapes. Information to Charles Kline, PO Box 791, Cleveland, MS 38732-0791.

"VERTIBIRD" TOY helicopter set from 1970s. Flies in 2 circle on the floor at the end of a rod connected to a center base. 281-347-0648.

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and kept brief, preferably in the format used here. Send to **Now Appearing, c/o Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990 or fax it (again c/o CBG) to (715) 445-4087.

Please note: This is a free service.

November 13

Barry Windsor-Smith (Barry Windsor-Smith: Opus Vol. 1) at Tower Boosk, 425 South St., Philadelphia, Pennsylvania beginning at 7 p.m.

Claudia Christian (Babylon 5) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, California 93101, beginning at 1 p.m. Call (805) 963-2168 for details.

Theodore Riddle (creator of Compu-M.E.C.H.) at Barnes & Noble, 375 Rt. 10 E., Ledgewood, New Jersey from 2 to 3 p.m.

November 19

Barry Windsor-Smith (Barry Wind-

4700 NOVELTIES, TOYS, GAMES FOR SALE

(FOSSIL) SUPERMAN collectors watch (1993) box VF+ watch and case NM \$250 includes shipping. Jonathan Loew, Suite #127, 3762 W. 11th Ave., Eugene, OR 97402.

EIGHT IS Enough still sealed puzzle, \$15. Coleco Couch Potato complete with packaging, \$15. Alien card set, \$20. Thomas Hof, Box 2935, St. Louis, MO 63130.

"BLONDIE" PROMOTIONAL 45 RPM record, clear wax, "One Way Or Another", Mint, \$35. Steve Berdy, 159 W. Sherman Ave., Newark, NY 14513. 724-748-4980.

BARCLAY 4" green metal beer truck with wooden barrels, Obrien's Toy Price \$70, sale \$50, Mint. Steve Berdy, 159 Sherman Ave., Newark, NY 14513.

"SUPER POWERS" (MDC) Mr. Freeze \$60. Plastic Man \$90. Tyr \$50. Orion \$40. Samurai \$80. Cyborg \$290. Clark Kent \$70. Plus \$3 shipping. Jim 562-949-1422.

ACTION FIGURES like Batman, G.I. Joe, Marvel, Star Wars, Star Trek, TMNT for sale. On-line. Collection 12 years in the making. <http://www.treasuresntoys.com>

NECK & Neck: Yaquinto 1981 horse racing game with secret bets, subtle strategies, unpunched, \$10. \$3 P/H. Gernert, S.H.V., 2110 Payne St., Louisville, KY 40206.

TOYFARE EXCLUSIVES \$9 each. Undertaker, Steve Austin, Bone, Eradicator, Fairchild, Morph, Havok, Guardian, Fathom, Wonder Man, all 10 \$80. Postage extra. Larry 415-681-9629.

SUPER HEROES iron-on patches 1980 original packages. Thor, Captain America, Thing, Spider-Woman, Hulk, VF, \$12. R-Gang, 310 N. Main St., Brookfield, MO 64628. rgang@highway.com

LARGE COLLECTION of super- hero, Star Wars, Disney, Military: figures, toys, records, and games. Low prices. Blake Long, 9114 Beulah Church Rd., Louisville, KY 40291.

NEW RPGS, 2/3 off. That's right- 2/3 off. Send wants, I'll send price. R. Swan, 2620 30th St., Des Moines, IA 50310.

4701 NOVELTIES, TOYS, GAMES WANTED

PEP WORLD War II fighter planes, model planes found in Kellogg's Pep cereal boxed around 1943. Frank Hudson, 6 Rosewood Dr., Conway, AR 72032.

JOHNNY LIGHTNING Frightning Lightning Target exclusive Munster's Koach with white hubs wanted. Bryan D, 4257 Lester NE, Grand Rapids, MI 49525, or e-mail: Dilbert@aol.com

1970S BATMAN toys and related items wanted. The more, the better! Please write. Rich Yanchus, 235 St. Clair St., Wilkes-Barre, PA 18705. Thanks.

REMCO "MOVIELAND" Drive-In Theater toy, Herman Munster talking doll or handpuppet (Mattel 1964, mute OK), original Mr. Machine (60s), Atom Ant "Soaky" wanted. Doug Hazlewood. haze54@excite.com

SUPERMAN WANTED! Yes, I'm still buying. Wanna buy great comic collectibles? Check e-Bay auctions daily at superdf62@aol.com Danny Fuchs, 209-80 18th Ave., Bayside, NY 11360.

MCDONALDS INSPECTOR GADGET pieces bagged. Denis Schwendemann, 108 Roy St. B-23, Seattle, WA 98109.

WANTED: AURORA "Comic Scenes" Robin model kit mint in box. Any other old model kits too! Andrew Steven C/O Ian's, 1151 2nd Ave., NYC, NY 10021. 212-979-9205.

"WEREWOLF AND The Gypsy Girl" resin kit by Wayne Hansen wanted. Hullinger, Box 108 RR6, Decatur, IL 62521-8826.

sor-Smith: Opus Vol. 1 at Tower Books, 383 Lafayette St., New York, New York beginning at 7 p.m.

November 20

Neil Gaiman and **Yoshitaka Amano** (Sandman: The Dream Hunters) at DreamHaven Books & Comics, 912 W. Lake St., Minneapolis, Minnesota 55408. Call (612) 823-6161 for times.

Jill Thompson (creator of Scary Godmother), **Bill Reinhold** (artist of Earth X), **James S. Harris** (writer of Shades of Blue), and **Gregory Grucel** (artist of Shades of Blue) at Pastimes Sports Cards, Comics, & Games, 1723 Glenview Rd., Glenview, Illinois 60025, from 1 to 3 p.m.

November 27

Theodore Raymond Riddle (creator/artist of Compu-M.E.C.H.) at Andover Art Emporium, Rt. 206 S., Box 294, Andover Borough, New Jersey 07821,

4800 FANZINES, FOR SALE

RBCC #151 Harlan Ellison issue; \$25, Cannon by Wood, #1 thru #4, \$50. Others available. jlbaolson@hotmail.com

COMICS FANZINES, 1960s, RBCC, The Eye, Golden Age, Inside Comics. Send SASE for list. Jame Van Hise, 57754 Onaga Trail, Yucca Valley, CA 92284.

SPA-FON #'s 3 & 4 wanted. E-mail: aloreda@webmail.bellsouth.net

YELLOWBACK LIBRARY is a monthly magazine for collectors of Juvenile series books. Sample copy \$3. Box 36172, Des Moines, IA 50315.

ALTER EGO (60s) #6, VG, \$80. #7, VG+, \$90. #8, G+, \$60. Other zines also available. John Pierce, 328 Powhatan Avenue, Columbus, OH 43204-1965. jgpierce65@hotmail.com

JIM STARLIN Dr. Weird #1-2, VF, \$16 postpaid. 100 assorted comics, \$19.95 postpaid. Bob Ranken, 25012 Wiley Canyon Rd., Newhall, CA 91321.

4801 FANZINES, WANTED

CONTEMPORARY PICTORIAL Literature (CPL) #6 wanted. Fanzine from 1974. Dave, 12 Eliot Dr., Vernon, CT 06066.

4900 NEWSPAPER STRIPS, FOR SALE

FLASH GORDON, Tarzan, Dick Tracy, Popeye, others. Over 600 Sunday's 1934-1971. David Litton, 303 Colonial Ave, Moorestown, NJ 08057. 856-235-6715.

BUFFALO NEWS Sunday comic sections 1/2 page VAL. Also Blondie, Peanuts, Spider-Man, Beetle, Shoe, etc. 50 sections 1997- \$50. Claude Held, Box 515, Buffalo, NY 14225.

1920'S-1960'S STRIPS, sections. List \$1. Send wants. Lots Spirit 1949-1951. 416-222-5808.

GOOD DEALS! 100 different Sunday comics: 1940s \$35; 1950s \$25; 1960s \$20; 1970s \$15; 1980s \$10. Add \$3 postage. Claude Held, Box 515, Buffalo, NY 14225.

PROTISTA CHRONICLES: explore worlds beyond our own in the comic strip that dares to be different! Break free now at: www.xulucornic.com/protist2.html

4901 NEWSPAPER STRIPS, WANTED

BUYING COLLECTIONS Phone/ Fax 510-666-0732. Starland Strips, 1563 Solano PMB #155, Berkeley, CA 94707-2116.

SPIRIT TABLOID size newspaper sections from late 1940s through early 1950s always wanted. Machamer, Flowers, Simms Campbell and Patch cartoons tear sheets also wanted. Please write: Bill Bush, Box 61868, Houston, TX 77208-1868.

WHITE BOY Sundays by Garrett Price wanted. Also early gasoline alley fells. Scott Grammel, 41 Strong Ave., Northampton, MA 01060. All replies answered. Thanks.

WANTED: GASOLINE Alley half tabs 1991 to present. rogerclark@volcano.net

WANTED: DOONESBURY half tabs 1994 to present. rogerclark@volcano.net

BUYING COMICS! Old newspaper Sunday comic sections, 1900- 1960s. bound volumes, loose pages, large collections on small. Write: James Doyiakos, 2221 W. Lawrence, Chicago, IL 60625-1903.

4902 VIDEOS FOR SALE

COMING SOON: "Classics on Call" for the best in movie classics-TV, comedy, war, western, martial arts, mystery, suspense and horror. Watch this space!

from 1 to 3 p.m.

December 4

Alexandra Tydings (Xena's "Aphrodite") and **Claire Stansfield** (Xena's "Alti," and The X-Files' "Jersey Devil") at Metro Entertainment, 6 W. Anapamu, Santa Barbara, California 93101, beginning at 1 p.m.

Alex Ross (artist of Batman: War on Crime), and **Paul Dini** (writer of Batman: War on Crime) at Lee's Comics, 3783 El Camino Real, Palo Alto, California 94306, from 2 to 5 p.m.

December 11

Walter Simonson (artist of Manhunter: The Special Edition), **Louise Simonson** (writer of Galactus the Devourer), and **Gene Colan** (artist of Silver Age Daredevil, Tomb of Dracula, Iron Man) at That's Entertainment, 244 Park Ave., Worcester, Massachusetts 01609, from noon to 4 p.m.



[Editor's Note: Items for this feature, which lists appearances in comics stores and lecture halls — **not conventions** — of writers, artists, and editors should be submitted as far in advance as possible. We need your information at least two weeks in advance of the signing to have a sporting chance of getting it in.

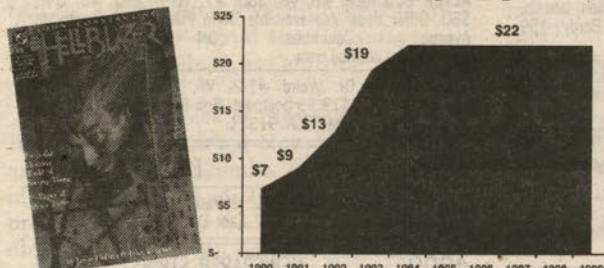
The notices must be written — we cannot take these by telephone —

COMICS
BUYER'S
GUIDERESALE
REPORT

Oct. 31, 1999 — Nov. 6, 1999

Compiled by BRENT FRANKENHOFF
CBG Price Guide Editor

Hellblazer falls



From an inauspicious beginning as a *Swamp Thing* supporting character, John Constantine has gone on to epitomize the role of reluctant hero. Often during his adventures, readers get the feeling that Constantine just wants to break the fourth wall, look at the reader, and say, "Can you believe this stuff?" or four-letter words to that effect.

ComicBase's Peter Bickford said, "The opening chapter of *Hellblazer* has dropped markedly, in what seems to be a mere falling out of fashion.

"Your reseller probably still has his on the wall at \$15-\$20, but it's readily found online for \$5 and under. As a guide, we'd say buyers might want to aim for it at \$8."

This week's chart bears out Bickford's statement, with *Hellblazer* #1 growing from a \$7 Near-Mint price in 1990 to its topping out at \$22 in 1994, where it has remained ever since.

HELLBLAZER
#27DC • Mar 90
Cover \$1.50

This is the one to have: a rare fill-in by Neil Gaiman with cover art by

Dave McKean. Fan demand has made this one almost impossible to find in the past, and it was going for up to \$25 (\$42) in Britain as late as last year. Now, however, copies are beginning to show up again — especially online — for about \$12.

Current NM price: \$12

Retail beat

• J. Solomon, CEO of J&J Comics & Collectibles in New York City, sold Gold Key's *Dark Shadows* #26 in Fine condition for \$15 and *Dark Shadows* #14 for \$11 in Very Good condition.

POKEMON
VOL. 1 #1Viz • 98
Cover \$3.25

Mega-popular, but reprinted a jillion times, first editions of *Pokemon* are hot — but not as hot as they might be if later editions weren't available everywhere for cover price.

Current NM price
(1st printing): \$10JONAH HEX
#1DC • Apr 77
Cover 30¢

This weird Western languished in near-obscurity for years until the release of *Jonah*

Hex: Two-Gun Mojo in 1993.

A surprise smash, it sparked interest in older *Jonah Hex* issues, raising the value of #1 to \$40. Today, it's slightly discounted. *Two-Gun Mojo*, meanwhile, can be had for \$5 at most stores.

Current NM price: \$35



HEX #1

DC • Sep 85
Cover 75¢

Not a terribly successful idea, this series found gunslinger Jonah Hex transported to an apocalyptic future, in an unlikely mix of science-fiction and Western. While the series only lasted 18 issues, DC did attempt to tie it into mainstream continuity with both a Legion of Super-Heroes and a Batman appearance. It got a reprieve from the quarter boxes with the release of *Two-Gun Mojo* (see above), but it never really rose above the \$2 level.

Current NM price: \$2

COMICS
BUYER'S
GUIDE

pricing research

is provided by CBG and COMICBASE. Silver Age to present information will be available in the *Comic Book Checklist and Price Guide Year 2000 Edition*. Order at (800) 258-0929 or online at www.comicsbuyersguide.com.

COMICLINK
COMMENTS

BY JOSHUA NATHANSON

GREEN
LANTERN
#21

DC • Cover 10¢
Non-key
Golden Age
DCs sell for the established market value when people are

searching for specific issues.

Sold in VG for: \$235

GIANT-SIZE
X-MEN #1

Marvel
Sum 75 •
Cover 50¢
Among the three hottest
Bronze Age
comics (the others are
Incredible

Hulk #181 and *X-Men* #94), this sells extremely well in high grade. Look for record prices realized for this issue in high grade in the near future.

Sold in NM/NM- for: \$500

Correction: Due to a transcription error on CBG's part, the condition for *Blue Beetle* #54 (reported in #1356's *Resale Report*) was given as NM-. The actual condition, as reported to CBG by ComicLink CEO Joshua Nathanson, was really Very Good to Fine. We apologize for the error.

Joshua Nathanson is CEO of ComicLink (www.comiclink.com), an online marketplace where a wide selection of condition-verified, investment-quality comic books and related memorabilia are bought and sold.



feedback

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Maggie Thompson and Brent Frankenhoff

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6th Edition

by Maggie Thompson and Brent Frankenhoff

Capture the leading edge of the comics industry with pricing from 1961 (Silver Age) to the present. Independent releases and hard-to-find editions, plus all the regular releases are covered in detail. With more than 82,500 comics listed in up to three grades of condition, this respected guide provides more than 247,500 current prices. This newest edition has been extensively annotated and thoroughly updated. Spotlights on comics provide addition information on your favorite titles. An informative grading guide with photos rounds out the contents. The previous edition sold out in 6 months!

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SEND ADS AND PAYMENT TO: COMICS BUYER'S GUIDE

Advertising
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PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY _____	
NAME _____	
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(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

AD SIZE	1	6	13	26	52
A. Eighth Page (4-7/8" x 2-5/8")	\$103	\$101	\$99	\$95	\$87
B. Quarter Page Vertical (4-7/8" x 5-3/8")	\$195	\$192	\$188	\$180	\$164
Quarter Page Horizontal (10" x 2-5/8")	\$195	\$192	\$188	\$180	\$164
C. Half Page Vertical (4-7/8" x 11") or	\$303	\$297	\$291	\$279	\$255
Half Page Horizontal (10" x 5-3/8")	\$303	\$297	\$291	\$279	\$255
D. Full Page (10" x 11")	\$546	\$536	\$525	\$503	\$459

CLASSIFIED DISPLAY

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

AD SIZE	1	6	13	26	52
1. One Inch (2-1/4" x 1")	\$22.00	\$21.00	\$20.00	\$19.00	\$18.00
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3. Three Inches (2-1/4" x 3")	\$39.00	\$38.00	\$37.00	\$36.00	\$33.00

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Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues. Nov. 9, 1999	1359	Dec. 3, 1999	Tues. Nov. 30, 1999	1362	Dec. 24, 1999
Tues. Nov. 16, 1999	1360	Dec. 10, 1999	Tues. Dec. 7, 1999	1363	Dec. 31, 1999
Mon. Nov. 22, 1999	1361	Dec. 17, 1999	Tues. Dec. 14, 1999	1364	Jan. 7, 2000

UNIT ADVERTISING:

A. COLLECTORS SHOWCASE

Collectors Showcase Units are 3-1/4" wide x 1-5/8" high and can be bought in multiples. All typesetting is done by Krause Publications and is included in the price.

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
\$31.00	\$30.00	\$29.00	\$28.00	\$26.00

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Regular Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
\$43.00	\$42.00	\$41.00	\$40.00	\$36.00

Super Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 2 Super Trader spaces per advertiser per page.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
\$114.00	\$112.00	\$110.00	\$105.00	\$96.00

C. RETAILER DIRECTORY \$3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.



We were talking last week about the subject of body dimorphism. (At least *I* was. I dunno, you may have been talking about something else entirely. It's a free country. Talk about whatever you wish, and smoke 'em if you got 'em. Not that that should be taken as an endorsement of tobacco products. Good heavens, one has to watch oneself in the era of political correctness, doesn't one?)



"What was incredible then would be pretty modest now."

Jack Kirby's *Hulk* as he first appeared in *Incredible Hulk* #1 (May 62, below left) was just slightly larger than a normal man.

Compare that with Ron Garney's *Hulk* from *Hulk* #9 (Dec 99, below right) where *The Jade Giant's* hand is almost as big as the man he's carrying.

Anyway, much has been written on the message being sent to today's girls by wasp-waisted Barbies or heroines with hydraulic busts. But not a lot has been written about what *boys* are being taught by what is becoming the standard of male musculature. This is represented by the broad-chested, pumped-up male comic-book heroes (as opposed to the more normally proportioned lads from the Golden and early Silver Ages of comics) and the newer lines of action-figure toys.

The body dimorphism poster boy is probably the Luke Skywalker action figure which, when he came out back in the 1970s, looked pretty normal — as opposed to the rippling pecs he sports nowadays. So we were talking to Mark Hamill to get his thoughts on the matter, because — well — why not?

Interestingly, being a comic-book fan of longstanding himself, Hamill's impulse is to try to come up with a way that his character's visual transformation actually makes sense from a continuity point of view. "The thing is," he said, "in the larger scheme of things, it's like the actual six and a half hours (of the original three *Star Wars* movies) is minuscule compared to the ancillary market of novels and games and comic books and card games. It's gone on

so long that they've had to come up with more storyline for my character than was in the three movies.

"I get the sense that it's like supply and demand at its finest — or at its worst, depending on how you look at these kinds of things. It's become such a voracious, pulsing franchise in America, like cowboys and Indians or Davy Crockett, that it's pedal to the metal on all levels. *Star Wars* is in the food stores, the toy aisles, the clothing stores — it's everywhere. It's remarkable. They will exploit anything that makes money and push it to the limit so that you can't even keep up with all the adventures.

"So who am *I* to criticize how he looks, because for all I know he's gone out and buffed himself up so that he looks like that. It's so funny because I was so immersed in it, but it ended for me just before *Return of the Jedi* came and went. There's probably 95% of 'my' adventures that I have no knowledge of.

"In terms of George's vast universe here, it's transmogrified so far beyond what I thought of it when I was associated with it that, when you try to put it into perspective in your own life and own reality, something like that is one of a myriad of things that strikes you, even as a student of pop culture."

For instance, Hamill said he feels part of the current obsession with pumped-up heroes is related to another aspect of pop culture: "the whole emergence of wrestling. I so don't understand that. I've heard the analysis of how it's soap opera for men, but it's never appealed to me on any level. Which is funny, because I do like super-hero comics."

Hamill makes a valid point, as far as I'm concerned, regarding the popularity of wrestling. Whatever influence comic books may have, they pale in comparison to the widespread impact sustained by modern-day wrestling. When kids hear the name "Steve Austin,"

they're sure not thinking of the relatively normally proportioned Six Million Dollar Man. They're thinking of one of a horde of wrestling types, beefed up by God-knows-what to unheard of physical proportions. They see these folks stalking around and they become the new heroes (and villains) and set a standard for physical desirability.

There's nothing wrong with wanting to be in top physical condition, of course. There's nothing wrong with being concerned about having a well-shaped frame. But these guys can mightily blur the line between what's healthy and what's unhealthy.

Still, it's not as if Hulk — sorry, Hollywood — Hogan is the first of the sculpted media figures. Although, speaking of Hulk, go look at the first issue of *The Incredible Hulk*, if you want to see what I'm talking about. What was incredible then would be pretty modest now. See how he's built. He doesn't look that physically imposing compared to what is now the standard for "normal" human super-heroes. Yet in those days, proportionately, he towered over *The Thing* and dwarfed Spider-Man. Over the years, *The Hulk* has become more and more mammoth. Ron Garney's current work on *Hulk* is hailed for the way he manages to give *The Hulk* such remarkable mass, to the point at which the reason Hulk has to smash is because he couldn't possibly fit through a normal doorway.

That's not meant as a slam on Garney's view of *The Hulk*; he's simply rendering what has become the industry standard for a character who, in the early days, looked not much different from what the average wrestler looks like now. And fans are happy to see it, because that sort of gargantuan aspect is what is now expected of *The Hulk*. Probably one of the least popular incarnations of *The Hulk*, purely from a physical point of view, was when he was "Mr. Fixit" in Las Vegas. Although the gray Hulk was returned under Al Milgrom's watch (a fact most people seem to forget), it was Vegas artist Jeff Purves who restored him to the more modest proportions of his earliest days. And a lot of fans complained he didn't look — well — Hulkish enough. Years of increased mass have demanded a new standard for the character.

In any event, Mark Hamill said he remembers "how 'Hercules' movies were big, so I think people are fascinated by bodies of great strength, be it Samson or Goliath or Hercules. So maybe it's always been part of the culture, that sort

of physical perfection, both male and female."

What sort of conclusions can be drawn from this? What can, or should, be done about it? I'm not sure what to suggest.

Or perhaps comic-book publishers and artists can be asked to scale back the visualization of the characters so that they look more normally proportioned. After all, if Marvel can order a sweeping internal edict involving non-smoking among its characters, it can issue another that says that heroes who once had reasonable proportions should be restored to their earlier incarnations. John Byrne did that to a degree when he took over *FF* years ago, for instance. For the first time in years, Reed Richards looked like a skinny scientist rather than a body builder. Likewise, his visualization of Spider-Man looks more down-to-earth, uhm, ceiling.

Or perhaps wrestlers and wrestling magazines can go on a media blitz, explaining that kids should not be trying to emulate these body types. Those pros could talk extensively about the dangers of steroids and such.

Or perhaps manufacturers of action figures should roll back the physical models of the toys being manufactured so that, at the very least, toys based on actual people have musculature emulating the actual people.

Or perhaps we should simply form a boys' band. For I ask you, friends, how can any action figure hope to compete with a slide trombone?

Really, the only practical approach is the one Hamill suggests: "Just stay in touch with your kids and talk to them about those kinds of issues. As long as you talk to your kids about these things, you can sort of circumvent it as an issue. I think media are so pervasive in children's lives, you just have to control them. Sometimes I think we made a horrible mistake giving kids so much access to videotape recorders and such. Turn it off, go to the beach, play a board game, do a jigsaw puzzle."

Then again, Hamill does have a unique problem. It was startling to his kids, growing up, to learn that not everyone's father had an action figure of himself.

Peter David, writer of stuff, can be written to at *To Be Continued Inc.*, P.O. Box 239, Bayport, NY 11705. The foregoing notwithstanding, if there's ever a Peter David action figure, you can count on its being pretty damned ripped. And it's going to have hair.



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